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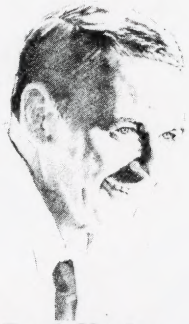
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AUGUST 1981 VOLUME 14, NO. 12/$1.75

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Maureen O'Sullivan, pg. 18

Terry Moore, pg. 29

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ON THE COVER:
Lucille Ball started as a chorus girl in "Roman Scandals"(1933) and eventually became president of the largest TV-producing facility in the world, Desilu. Not as active as she once was, Ms. Ball does an occasional special and works behind the scenes developing and directing properties for NBC.

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LETTERS

At last we have a collectors corner where we can see what other collectors want to sell. I look forward to reading this section of *Hollywood Studio Magazine* more than any other as collecting movie memorabalia is my hobby. I have for sale some unique collector items.

Clifton Webb's leather hat box with black initials. $50.

"Diamond Lil" Theater Program for Mae West stage show, late 40's, for sale at $10.00.

Also, I have two books for sale; the novel, "The Constant Sinner" with dust jacket, 1949, written by Mae West, and the price on this is $12.00. Also, the book, "Diamond Lil" (1949) by Mae West, for $12.00. If you would include my address so collectors can contact me, I'd appreciate it. Keep up the good work! Collectors appreciate this great addition to your magazine.

Sincerely,
Tim Malachosky,
P.O. Box #614,
Santa Monica, California 90406

Loved Your Four Blondes Cover

Thank you for HSM's inspired and beautiful cover of Lana Turner, Marilyn Monroe, Betty Grable and Mae West (May 1980). Congratulations to Toni Atwood on the excellent Lana Turner compendium which combined extraordinary journalistic acumen and perception of the subject. It was like a breath of fresh air to read of Hollywood's most beautiful and charismatic blonde, her optimism and candor, effulgence and pleasure to Lana lovers everywhere.

Gene Sheppard
Edison, GA

Wants More on Lauren Bacall!

I love your magazine. It is the ONLY magazine on the movies and stars worth reading. I have been subscribing for over two years and save each one.

Will you please do a story on Lauren Bacall? I know she and Bogart were featured previously. But Miss Bacall seems to be so active now and it would be nice to see some photos of her from *Applause* and anything she has done since then.

I have just become a fan of hers since reading *By Myself.* She is one great lady and I hope you will consider doing a nice story about her life now.

Thank you for your great magazine. Keep up the good work!

Mrs. Maryland K. Stafford
Lockport, NY

Is there an Edmund Purdom Fan Club?

Dear HSM: Please have a story of Edmund Purdom *(Student Prince).* Where is he today and does he have a fan club?

Mrs. Kenneth Young Memphis, TN

A Collector's Item

Thanks, the response to my ad was immediate. Let me say, your magazine's terrific and truly "Every issue a Collector's Item" as advertised.

Mrs. Lila S. Barnett
Wheeling, WV

Wants article on Carole Landis

Whatever became of Mary Dees the girl who replaced Jean Harlow in Saratoga? And how about an article on Carole Landis.

Dan Rennert
Stockton, Calif.

Where is Oreste Kirkop?

I am a subscriber to Hollywood Studio Magazine, and I would like to see a story on whatever happened to Oreste Kirkop (Vagabond King, with Kathryn Grayson) 1956. Thank you.

Mrs. Kenneth Young
Memphis, Tennessee

Maureen O'Hara fan

Received the sample copy today that a friend had sent me. You have a very good magazine. I'm been a movie fan since the 1940's. My favorite actress is Maureen O'Hara. I have been a fan of hers since 1946. Hope that you will do a feature and cover story on her soon, I have met Maureen several times. She is a lovely person as well as being a beautiful woman. My all-time favorite movie is her movie, "The Quiet Man." Maureen should have won an Oscar for this roll.

Bill Greehy
New York, NY

P.S. Whatever happened to old timers Charles Morton, Mary Philban, Evelyn Venable? My wife would like to know.

We thank you.

Please renew my subscription to your *"Fantastic", No. 1* magazine. Thank you.

Raymond Blackledge
Merced, Calif.

Feature requests

I hope you do a story on the late George Raft and Mae West. Also Frankie Darro, Child Star, Jack Holt, Jack La Rue, Gangster star of the 30's, 40's and 50's still living in California.

Chester Novak
Chicago, ILL

Wants Tyrone Power Posters

I hope you can help! I've been looking everywhere for a poster on my favorite actor, the late Tyrone Power. I don't want to spend over $20.00 for one. I wrote to many places and only one wrote back wanting $69.00 for the poster of Tyrone Power. $69.00 is way too much money for me. So far I have a very good collection on Tyrone Power and I really would love a poster of him. If you have anything, posters, photos, or anything else on the late actor, please write me back. I'm trying to get all I can on Tyrone Power, he's one of my *very favorites.* Thank you.

Ronda Lynn Freeders
Waianae, Hawaii

We have published a magazine with Tyrone Power Cover—features and photos. Do you have it? Turn to Back Magazine Index.

MOVIEREEL

U.S. FILM FESTIVAL BIG SUCCESS IN CHINA

Kay Fanin, President of the Academy of Motion Picture Arts & Sciences, described the recently concluded American Film Festival in the People's Republic of China as a "runaway success."

Kanin headed the delegation, consisting of actress Cyd Charisse and film historian Arthur Knight, which brought to the Chinese people the first American films to be widely seen in more than a generation.

"No one anticipated this kind of overwhelming reaction," Kanin said. "Five American films were shown in 15 theaters to more than 285,000 people the first three days in Peking alone."

She said people were waiting in two and three block-long lines before dawn to purchase tickets, and the films ran from 6:30 a.m. to the last show beginning at 11:30 p.m.

In Shanghai, the films were shown in 45 theaters to more than 875,000 people. Kanin estimated that during the week-long, five city run, nearly 3 million people saw the films at a ticket price of 25¢, expensive by Chinese standards.

BERGMAN TO PLAY GOLDA MEIR

Ingrid Bergman, 65, born in Sweden, is going to play Golda Meir, Israeli prime minister who died in 1978 at the age of 80.

Shooting is scheduled to start Sept. 1 in Israel.

Bergman is coming out of retirement to star in the longform TV production. Her last film was "Autumn Sonata" in 1978. Script spans the life of the late Israeli leader's life from 14 years of age to death.

Here is **Don Paris,** MC of the Night Owl Show over TV station WFFT-TV (Chan. 55) in Ft. Wayne, Indiana. Don a film buff who is always informing his audiences of where the film stars are today and other movie facts, is shown displaying HSM's recent issue "Corral of Western Stars" with Roy Rogers and Dale Evans on the cover. We appreciate Don's telling his late night listeners about Hollywood Studio Magazine. Tune him in, he's great on the nostalgia."

MOVIE FILM CLIPS

. . . **Myrna Loy** was lunched at MGM by **David Chasman, George Cukor** and **Sam Marx.** Loy was there with her biographer, James Kotsilibas-Davis, and was later greeted by Cary Grant as he exited the MGM board meeting. Grant and Loy co-starred in "Blandings," "Bobbysoxer" and "Wings In The Dark." She later toured the lot for old time's sake (hasn't been there

Continued next page

Ernest Dickerson, center, a master of fine arts degree candidate in film production in new York University's School of Arts, receives a 1981 fellowship from the Academy of Motion Picture Arts and Sciences. Presenting the award is Academy member **Leo Jaffe,** chairman of Columbia Pictures, accompanied by **Eleanor Hamerow,** head of the Graduate Institute of Film and Television at NYC.

DOUGLAS EDWARDS ON CALIF. ARTS COUNCIL

Douglas Edwards, Coordinator of Exhibits, Retrospectives, and National Film Information Services for the Academy of Motion Picture Arts and Sciences, has been appointed to the Media Arts panel of the California Arts Council. Edwards and six other panel members from throughout the state will review grant applications submitted by arts organizations for cultural programs involving film video, and other electronic media. The panelists will then make recommendations to the Arts Council for the final grant awards.

Edwards has served in his position at the Academy since the fall of 1980. A permanent member of the Filmex feature film and documentary film selection committees, he is also director of the Encounter Cinema series of avant-garde and experimental films co-sponsored by the Craft and Folk Art Museum and the UCLA Film Archives. A long time advocate of support for the media arts in America, Edwards serves on the board of directors of the National Alliance of Media Arts Center (NAMAC).

MARY MARTIN TO JOIN 'OVER EASY'

Broadway star Mary Martin will be on hand to cohost the PBS-produced television program "Over Easy" when it kicks off its fifth season this September. She will share the spot with Jim Hartz, former NBC news anchorman in New York.

I hate television. I hate it as much as peanuts. But I can't stop eating peanuts.
ORSON WELLES

"I'm looking forward so much to working on 'Over Easy,' says Mary Martin. "The series is a tremendous way to show people how to prepare themselves for their later years. It offers ideas and role models to help them develop their potential as they grow older."

Martin and Hartz will replace former cohosts Hugh Downs and Frank Blair, who found the weekly commute from New York to San Francisco, where the series is taped, difficult to maintain in light of other commitments.

GEORGE BURNS' 85TH BIRTHDAY BASH

When asked what was the secret of being 85 years young? That was an easy one for George Burns to answer. "Get into show business at an early age and stay in it." Over 1200 guests attended his 85th birthday party at the Beverly Hilton Hotel in Beverly Hills.

Burns, shown above with four of his fans (from left, Ernest Borgnine, Burns, Irwin Allen, Michael Caine and Steve Allen), was honored by Israel's Ben-Gurion University of the Negev. Highlight of the evening was the dedication of the George Burns Medical Educational Center, which will be a major wing at the university.

Burns began a new film career several years ago and won the Oscar as Best Supporting Actor for "The Sunshine Boys." Not one to let a trend slip by, he recorded a country and western album, "George Burns in Nashville." When he's not singing, he's kept busy with movies, television and nightclub appearances, books and commercials. He will also star in a television variety special for NBC.

As President Reagan's birthday message to Burns put it, "For one so young, you have a long list of credits, and your show business career makes the best of success stories pale by comparison."

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With ten issues published each year, Hollywood Studio Magazine even with the new prices, is less in cost than any comparative "special interest" film and Collectors publication. HSM readers write us regularly that we are *the best* movie and collectors magazine published as to quality and contents, for which we thank them.

We will always endeavor to merit your continued support.

FILM FESTIVALS

Memphis Film Festival and Auction will be held August 5, 6, 7, and 8 at the Holiday Inn in Rivermont, Memphis, Tenn. The Auction is slated for Saturday, Aug. 8. and is sponsored by the Berry Auction Company of Los Angeles. Auction catalogue is $3 and includes listings of posters, lobby cards, autographs, scripts, animation, cels, artwork, comic books, props

Society for Cinephiles — 189015 Radnor Rd., Jamaica, N.Y. 11423. Pioneer collectors organization 4-day convention in Kansas City, Mo. over Labor Day weekend. Only members participate. Dues are $10 year.

FILM CLIPS

Continued

since "Song Of The Thin Man," 1947) . . . **Leslie Ann Downs** will star in "Murder Is Easy," a two-hour CBS-TV telefilm also starring **Bill Bixby, Olivia de Havilland** and **Helen Hayes.**

Based on the Agatha Christie story, it's due to roll in England . . . **Bob Hope** has come out in favor of gun control, calling it a deterrent to violence in America, and he's going to give his views to **President Reagan** the next time he sees his old friend. "I think the violence today is a concern of every citizen." . . . **Claudette Colbert** will star in "A Talent for Murder," a mystery by Jerome Chodorov and Norman Panama, which will arrive on Broadway in September . . . **Glenn Ford** stars as Marine Lt. Gen. **Lewis B. "Chesty" Puller** in "Chesty." **Caruth C. Byrd** is producing the film biography of the Marine hero, who served in World War II and the Korean War and did expeditionary service in China, Nicaragua and Haiti . . . **Lauren Bacall** is less than thrilled with "The Fan." That's her new pic, which is really an old pic — filmed four years ago. What she's less than thrilled with is the violence. What she's even *less* than thrilled with is the disclaimer Paramount's tacked onto the whole thing — the one which says this pic has absolutely nothing to do in any way with exploiting any coincidence between itself and the death of **John Lennon.** The film's about an obsessed admirer who roams around stalking a star, the same as with Lennon. . . Tentatively there is a musical about **Jean Seberg** scheduled for next spring. "I have nothing to say about it, absolutely nothing," said Marvin Hamlisch, who has written the music. In fact. the musical, called "Jean," may be thought of as a kind of work in progress.

Seberg is a difficult subject for a musical. In 1957, at 18, she made her debut as a movie actress in Otto Preminger's "Saint Joan." It was a flop. In 1979, she committed suicide. After her death, Romain Gary, who was once Seberg's husband, produced documents showing that in 1970 the Federal Bureau of Investigation had planted rumors in the press, saying that a black nationalist was the father of Seberg's as-yet-unborn child. The child, who was white, died at birth. Gary said that Seberg had been destroyed by the FBI . . . **Jimmy Cagney's** planning another pic, following his film return in "Ragtime," for Milos Forman. Cagney plays Bat Masterson in his days as a sportswriter during the '20s in N.Y. The pic will also star the characters of Damon Runyon, Louella Parsons and Buffalo Bill. James celebrated his 82nd birthday July 17. He expects to star the new film in Sept. . . **Albert** plays Luciano Pavarotti's manager in MGM's "Yes. Eddie Giogio" .

Continued next page

STAGE NEWS & REVIEWS

By Kirk Crivello

The Los Angeles Civic Light Opera's elaborate revival of George M. Cohan's 1904 Broadway musical, **"Little Johnny Jones,"** was an endearingly restaged, foot-stomping, red-white-and-blue winner at the Dorothy Chandler Pavilion. **David Cassidy** as the brash Cohan character is developing into a Joel Grey-league song-and-dance man. The personable Cassidy as jockey Jones kept up with the corps of dancers in Don Siretta's skillfully executed choreography. The production has "Yankee Doodle Dandy," "Give My Regards to Broadway" and "American Ragtime" to its credit, as well as exquisite costumes, inventive sets and the lighting is top-draw. The show owes much of its flashy charm to the Goodspeed Opera House, in East Haddam, Connecticut, where it played last summer. Taking patriotism all the way, you leave the theatre humming, "Yankee Doodle Dandy." If fault was to be found, it lies with the poor choice of TV spots, depicting an artifical sentimental audience.

In **"I'm Getting My Act Together And Taking It On The Road,"** an energetic and entertaining **Lola Falana** gets caught up in the male-dominated music business. The assurance Falana brings to the part of Heather, a singer who is auditioning her new act for her manager is complete. She sings with style and commands the stage of the Huntington Hartford effortlessly. As she tells us in song, "Music is my one salvation/Singing is my celebra-

Continued on Page 33

MAN ABOUT TOWN
LEE GRAHAM ...

Liza Minnelli and **Joel Grey** at party following their Greek Theatre opening. A week later they repeated their success at the Vegas Riviera Hotel. (Photo by Yani Begakis)

Stomping, shouting and fighting! It was downright exciting! The stomping and shouting were for the performances of **Liza Minnelli** and **Joel Grey;** the fighting was for tickets. That's the way it was when they opened the Greek Theatre.

At a post-performance party in the Greek's Hospitality Suite, Liza confided that both she and Joel "had the whammys" because of friends and family in Hollywood. As to all that frenetic energy, Liza puts it down as "concentration." No matter what she calls it, it's super showmanship.

The mob scene at the soiree following the show was too much for Altovise and Sammy Davis. They stayed five minutes and split saying, "It's too crowded." **Rock Hudson,** limping about with a cane as the result of a broken toe on a sound stage accident, also left before Liza and Joel arrived, probably because he didn't want the toe to get stepped on.

Among those who stayed to congratulate the stars were Kate Jackson and new boy friend, actor Gary Pendergast; Veronique and Gregory Peck; Virginia Mayo, plus such musical performers as Melissa Manchester, Michael Jackson, Donald O'Connor, Shirley MacLaine, Marianne and Kenny Rogers who will be parents in September; and, of course, Liza's husband, bearded Mark Gero, who stayed in the background, and her step-mother and father, Lee and Vincente Minnelli; and Joel's wife, Jo.

★★★

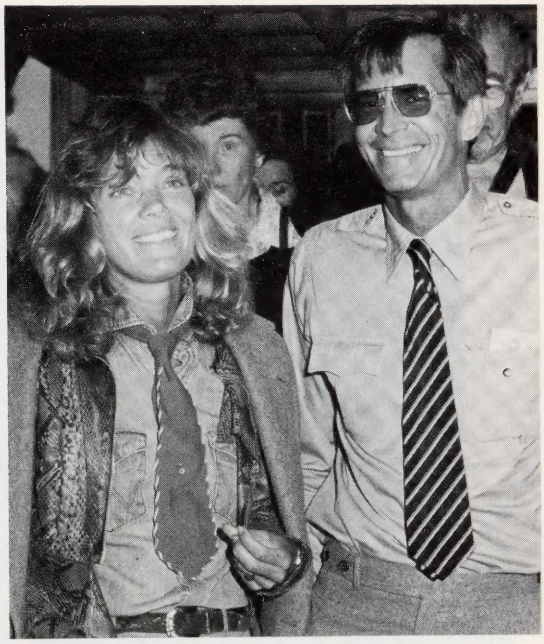
On the theory that you can't get too much of a good thing, I jetted to Vegas to catch **Liza** and **Joel** in concert at the **Riviera Hotel** a week after I saw them at the Greek.

There is a difference in seeing performers in a night club and in an open air theatre. But Liza and Joel are Compleat Entertainers no matter where they are and they've never been better than at the Riviera.

TV, records and movies don't always capture Liza's magic. "Live" she is one of the greatest entertainers in show business. Several standing ovations from the sold out show at the Riviera opening night were proof of that special communication Liza has with the audience.

It appeared the highlight of her act might be her treatment of "New York, New York," preceded by remarks about Sinatra's more popular version.

That was topped by Liza's show stopping routine about show stoppers culminating with a tribute to "the best friend I ever had" whose songs Liza had never done before because she didn't want to, but now I do." Then Liza gave us a poignant rendition of **Judy Garland's** "The Man That Got Away."



Beri and **Anthony Perkins** arriving at opening of "Chekov in Yalta" at Music Center's Forum. (Photo by Craig Schwartz)

But the absolute highlight was the "Cabaret" closer with Liza and Joel recreating their Oscar winning roles in the movie. They'll be getting an enthusiastic "Wilkommen" for years to come.

After the opening we visited with Liza and Joel in their respective dressing rooms. Liza works so hard, I suspected she might be exhausted. But she didn't appear tired at all as she threw her arms around me and kissed me. As for that recurring question, yes, she does want to have a baby. "I won't give up trying unless my doctor tells me. Right now he advises me to wait a year."

★★★

Ahoy- **"The Pirates of Penzance"** sailed into town and landed at the Ahmanson where they" be docked until September 20. Beautifully staged, "Pirates" is colorful, totally absurd, fun and overboard (whoops) and it adds up to wonderful summer fare.

The major surprise is **Pam Dawber** who gained fame on TV as Mindy of "Mork and . . ." The Music Center is a long way from Ork. Pam takes it in stride revealing an unsuspected operatic coloratura. At a party following, Pam said she loves doing musicals, but reasoned, "TV happened first which was best; otherwise I'd never have this show because they wanted a name."

At the soiree, **Andy Gibb,** making his legit debut in "Pirates," was with Victoria Principal, a principal on "Dallas." She winged in from location in Texas just for the opening, then caught a 1 a.m. flight back to be on the set the next morning. It must be love!

Former Pickfair resident, **Buddy Rogers, Dionne Warwick** and new Pickfair owner, **Dr. Jerry Buss,** at garden gala for the Bravo Chapter of City of Hope. (Photos by Yani Begakis)

After "The Pirates of Penzance" landed at the Ahmanson stars **Barry Bostwick, Pam Dawber** and **Andy Gibb** celebrated with soiree at the Pavilion.

Host **Harold Robbins,** between **Virginia Mayo** and **Our Man Graham** at party launching Harold's latest book, "Good bye, Janette".

WELCOME TO PICKFAIR!

I first heard those words in the early Sixties when **Mary Pickford** greeted me on my initial visit to her home. I've been back numerous times since, but Mary, her health failing, always remained secluded in her upstairs bedroom. **Buddy Rogers** was around, of course, and very congenial.

Well, I was back on those hallowed grounds for the first time since the death of "America's Sweetheart." The occasion marked the unveiling of Pickfair as the residence of new owner, Dr. Jerry Buss, honored as "Man of the Year" by the Bravo Chapter for the City of Hope Medical Center. Sports magnate Buss, who owns the Forum, Los Angeles Lakers and Kings, bought the estate last year for 5.4 million. It costs him $130,000 a month for upkeep.

Buddy Rogers, completing his new home adjacent to Pickfair, where he lived 43 years, was very much in evidence with his red dinner jacket.

Over $300,000 was raised for the Bravo Chapter, a multi-racial support group, founded at **Dionne Warwick's** home three years ago.

In the midst of a heat wave Dionne was smoldering cool in voice and manner.

Guests at the garden gala represented major names in sports and entertainment. Among them were Orenthal Simpson who shortened his first name drastically to O.J. when he entered football; Valerie Harper and Italian boy friend, Tony Coccoletti; Millie and Sugar Ray Robinson; Barbi Benton and wealthy husband, George Gradow, bumping into her wealthy ex-boyfriend, Hugh Hefner; Zsa Zsa and Michael O'Hara; the Lakers Magic Johnson acting as host until 'Boss' Buss came out of the house just before dinner; and Monte Hale who couldn't believe it when Dr. Buss told him he shined his cowboy boots back in the Fifties when he was trying to make a few pennies. Obviously Jerry Buss succeeded in making pennies beyond his wildest expectations.

★★★

Harold Robbins never does anything in a conventional way. The author flew in from Acapulco for his **'Goodbye, Janette'** gala at L'Orangerie. His gorgeous Grace jetted in from Cannes to help plan the party. A few days later the peripatetic pair took off for their Riviera chalet to spend the rest of the summer.

Robbins' latest novel is set in the glittering world of haute couture. So, for the glittering party, a French fashion show, inspired by a scene in the book, was held on a runway. Actually, it was a "visualization" ending with a muscle man devil taking a bride in red who ripped off the top half of her wedding dress. A topless French bride? Mon Dieu!

Peggy Lee was in her usual yards of silk. Asked if in this era of changing musical fashions her rhythm, blues and ballad style might be a dying art, Peggy mused, "I don't know. Rock and country are suited to informality . . . But I'd be scared of that approach. A woman has to create all the excitement, romance and mystery she can . . . And besides, I don't look good in blue jeans."

★★★

Chekov in Yalta" and **"Twelfth Night"** alternated in repertory at the Music Center's Forum. The openings brought out a goodly number of celebrities. At one or the other, or both: Veronique and Gregory Peck; Lydia and Charlton Heston; Eileen Brennan; Beri (she's working in an antique shop) and Tony Perkins; and longtime friends, Jane Wyatt and Dorothy McGuire.

★★★

Vickie Oakie was busy autographing copies of **"Jack Oakie's Double Takes"** at a luncheon honoring the beloved comedian in Bullock's Northridge Book Department.

Movie buffs received a special treat as clips from Jack's films were shown and memorabilia in the form of blowups and posters decorated the room.

I sat across from Bob Hastings of TV's "General Hospital." The actor became immediately likeable when he began a conversation telling me how much he was in love with **Helen Twelvetrees** when he was a kid going to movies. Others admiring and buying "Jack Oakie's Double Takes" included another "General Hospital" star, Ed Ryder; Mrs. Ron Fairly; Mary Foy of the "Seven Little Foys" and Bernice Janssen who is writing a book about her late son, David Janssen.

★★★

Angela Lansbury's next vehicle, after she completes her "Sweeney Todd" tour, will be Stephen Sondheim's musicalized **"Sunset Boulevard"** on Broadway. Angela, of course, will play Norma Desmond. Can you wait to hear "Wax Works Waltz?"

Ms. Ball of the movies

"I Love Lucy" still running strong

By George Haddad-Gracia

People have been loving Lucy for decades, but most people forget — at least her younger fans do — that once upon a time, Lucille Ball was a movie star. Not a superstar, but after years of toiling in countless B movies, she did become a star and a household word in films like *Dubarry Was A Lady, The Fuller Brush Girl* and, of course, *Stage Door,* which gave the former brunette her first big break.

This year — on August 6 — Lucy the Leo turns 70. It's hard to believe, for she's as spry and lively as ever, if certainly less active.

Unfortunately, Lucy's last film was *Mame,* which was successful in some quarters, but no huge hit. Before that, she'd scored a huge success in a comedy picture — naturally — titled *Yours, Mine & Ours,* co-starring Henry Fonda. And since the early 50's, when she became world famous as Lucy Ricardo, Lucy Carter, etc., she has still made some movies, with co-stars like Desi Arnaz *(The Long, Long Trailer)* and Bob Hope *(Fancy Pants).*

Today, Ms. Ball states, "I don't miss the old grind. I loved doing the series, but as I've said, I should have quit a few years before I did. I didn't, to help launch the kids, especially Lucie, who is doing splendidly now. When I saw her in *The Jazz Singer,* it not only brought back old memories, but I was so proud of her; she's so talented."

Lucy says she would never go back to doing a TV series. As most viewers know, she is now with NBC, which signed her as a producer and broadcast a special starring Lucy and Donald O'Conner, with NBC stars like Johnny Carson and little Gary Coleman. Since then, she hasn't done any more shows, but admits that she is open to motion pictures, if she can find a suitable role and a "decent" vehicle.

"Nowadays," she says, "they're making some wonderful, relevant, touching pictures, like *Kramer Vs. Kramer* and *The Elephant Man.* But most of them are too vulgar, and the language! Even in the PG's, for the kids, they use and repeat words that should make them R. But I'm not a square; in the old days, they banded too many real topics, and put down so many groups of people, even women.

"But I read something where Kate Hepburn said that we should censor ourselves. You know, good taste. One problem I used to have, when the kids were growing up was, you couldn't tell what was in a movie from its title or its rating. I screened movies that I thought were Disney or animal stories, and they turned out to be something else!"

> "I think Lucy can do anything — she owes the public more of her"
> Henry Fonda

A **glamour shot** of the foxy featherbrain.

Lucy has always admitted to being a big fan of movie stars. "I think when we lost Mae West, we lost someone very special and unique." Years ago, Lucy did her own radio show, in which she interviewed stars. "I was in awe of Barbra Streisand, who had so much talent. I still think she is fantastic, and I love to see her musicals, in particular. Also Liza Minnelli; Judy and I were good friends, but who'd have guessed little Liza would grow up to have so much talent?

"But there aren't as many opportunities today. Like Liza, whose last few movies weren't hits, so she isn't making many now. These executives who run the studios, I understand their point of view; it *is* a business, that's the bottom line. But today, it's too much business, and this bankable-business, about being only as good as your last film! My heavans, if I'd been considered only as good as my last film, in the 40's, I'd never have worked again!"

Lucy also bemoans the seeming ban on older, former movie stars like Bob Hope, Martha Raye, Claudette Colbert and others who haven't done any films in years. "Thank goodness for television, which finds room for more of everybody!"

A good friend of Lucy's is Ginger Rogers, who boosted the redhead during her RKO days. Says Ginger, "We all knew Lucy would go far, that it was only a matter of time. She was so willing, and so funny. Much funnier in person than she was allowed to be on screen. Mostly, they wanted actresses to be clothes-horses and beautiful, not funny. Lucy liked to learn, and to teach, and my mother said she was an outstanding pupil."

Lela Rogers taught courses to newer stars at the studio and, decades later, Lucy taught a young actors' workshop at Desilu (after she and her ex-husband had bought RKO). *Mame* co-star Bea Arthur (alias *Maude)* has noted, "When we worked together, Lucy taught me some new points on comedy. Me! I thought I knew all about comedy. I mean, I won a Tony playing Vera on the stage, but Lucy inspired me to new heights as Vera on film." However, many of her scenes were allegedly cut from the final version.

In her long career, including TV, Lucy has met most of the major stars, and worked with several dozens of them. One she didn't, was Bette Davis, who was set to guest on an hour-special in the 50's. But her demands were so great (mainly salary) that Tallulah Bankhead took over at the last minute. "It was a riot, working with Tallu," recalls Lucy. "She was a nonstop talker with a strong opinion on everything, but she was never dull. I think that was an excellent show. She played our new neighbor, and some fans call it a classic show."

Another good friend was the late Joan Blondell. "She was much more than people knew. She was one of the nicest ladies Hollywood every produced." The redhead admits it is dif-

After leaving RKO she found even greater success at MGM films like **"Ziegfeld Follies"** (1946).

She played the title role in her only seventies film, **"Mame,"** which turned out to be a disappointment.

ficult to see one's friends passing away, one by one. Perhaps the biggest blow came with the passing of Vivian Vance. "Even if I were willing, I don't think I'd ever again do a series without Viv."

A good friend is Henry Fonda, who also starred with her in *The Big Street.* Lately, there's been talk that Hank and Lucy may co-star in a comedy-drama (Hank recently worked with Kate Hepburn for the first time, in *On Golden Pond,* co-starring and produced by daughter Jane). The rumors go unconfirmed, but Henry declares, "I'd love to work with Lucy again. She's like vintage wine, getting better and better. I think she was great when we first worked together, but when we did again, she was that much better. I think Lucy can do anything, and in my opinion, she owes the public more of her, because they never grow tired of her. And neither do I." ★

With her son, **Desi Arnaz, Jr.** and his wife, **Linda Purl** (now in the process of divorce) and her husband of 20 years, **Gary Morton**.

Rare shot of **Lucy** and **Desi** today—with their daughter, **Lucie Arnaz**, and son-in-law, **Laurence Luckinbill.** (photos by Yani Begakis)

Lucille was still a blonde bit player in 1935 when she had a spot as a model in **"Roberta."**

She had started to gain small recognition in brittle career-girl roles by the time of **"Stage Door"** (1937) with **Constance Collier** and **Ginger Rogers.**

Although her comic powers were not unnoticed, it was as **Lucy Ricardo,** here with **Vivian Vance**, that she made her greatest impact on the nation's funnybone.

Ball was still bouncing high with **"Here's Lucy"** in the early Seventies. **Carol Burnett** joins her here for some fancy stepping.

One of her few dramatic films (and still her favorite) was **"The Big Street"** (1942) with **Henry Fonda.**

In 1940 she married bongo playing Cuban **Desi Arnaz.** In the Fifties they co-starred in the most successful series in TV history, **"I Love Lucy."** In 1960 their partnership, on and off the screen, ended.

KEYHOLE *Portraits* BY HARRIET PARSONS

Lucille Ball in 1938

Practically everyone who saw "Stage Door" wanted to know the name of "the funny tall girl who went home to Seattle to marry a lumberman" . . . they know now . . . she's Lucille Ball . . . and she's since been promoted to comedy leads . . . three years ago she was a fashion mannequin in New York City . . . Samuel Goldwyn brought her to Hollywood to be a show girl in "Roman Scandals" . . . she expected to stay exactly six weeks . . . but she got a break in the Ginger Rogers-Fred Astaire musical "Roberta" . . . and she was "Roberta" . . . and she was immedi-ately signed by RKO . . . there she went into training under Mrs. Lela Rogers, then head of the studio talent school . . . good performances in Little Theater plays on the lot brought her to the attention of producers . . . there followed small roles in "Top Hat," "Chatterbox," Follow the Fleet," and "Winterset" . . . then came her first real chance with the second femme lead in "That Girl From Paris" . . . "Stage Door" convinced the studio that she was a valuable property . . . and she was handed important roles in "Having Wonderful Time" and "The Joy of Living" . . .she's just finished playing opposite Joe Penner in "Go Chase Yourself" . . . and RKO is now planning to build her into a star comedienne . . . originally picked as a beauty and glamor girl, she's revealed a fine flare for comedy . . . born in Butte, Montana on August 6th . . . moved to Jamestown, N.Y. as a baby and calls that city "Home" . . . graduated from the Chautauqua Institute of Music . . . family planned a musical career for her . . . but she wanted to be an actress and enrolled with the John Murray Anderson school in New York City . . . played in stock and with road companies . . was chosen by Florenz Ziegfeld as a show girl in "Rio Rita" . . . interludes of starving and living in cheap hall rooms between shows sent her into the mannequin business . . . for three years was a star model for Hattie Carnegie . . .also posed for posters advertising a famous brand of cigarettes . . .got plenty of jobs in shows but never had money enough to last her through rehearsals . . . would always quit and return to modeling . . since coming to Hollywood she's returned to Broadway only once . . . went back for eight weeks last fall to appear in "Hey, Diddle, Diddle" . . . used to go in for aviation in a big way, but the studio put a stop to that . . . has flown over the South American jungle shooting crocodiles from the air . . . and once flew an open cockpit plane to the rescue of a boy marooned on the ice near her home in Jamestown . . . likes swimming and tennis . . . and plays a fast game of polo . . . is a skilled woodcarver . . . owns a profitable artificial flower shop in Hollywood . . . has blue eyes and blonde hair . . .is five feet six and a half inches tall and weighs 120 pounds . . . has to eat fattening food to keep her weight up . . . the height and slenderness which made her an ideal mannequin now aid her as a comic. ★

Lucy loves **Jack Oakie** in **"Affairs of Annabel"** (1938)

Non-tyrant
REX
Rex Harrison reminisces about fellow performers

by George Haddad-Garcia

Rex Harrison

I don't know why people are often afraid of me," says Rex Harrison, currently on the road (at a reported salary of $2 million, by the time it's all over) in his most famous vehicle, *My Fair Lady*—the stage version. The former Sexy Rexy has a reputation as a perfectionist and something of a tyrant (he has been known to send back wines in his own home). "Someone once called me, which I happened to overhear though I wasn't supposed to, Ty. I puzzled over it, because why should anyone want to call me Tyrone? I never looked anything remotely like Tyrone Power. Then someone enlightened me: Ty was short for Tyranosaurus. You know, the king of the dinosaurs!

"I was appalled, because those things died out about 65 million years ago. Was it someone's way of saying I was past my prime? Impossible!"

Harrison is still in his prime, even though he is semi-retired from motion pictures. His run with *My Fair Lady* takes him across the U.S. and to London. Does it bring back old memories? "Lord, yes! I remember the tryouts, the changes, the anticipation, Julie Andrews and her defiant nervousness, then our becoming virtually an institution on two continents, and most of the songs becoming world-famous. My favorite song is still 'I've Grown Accustomed to Her Face'."

Rex Harrison and his sixth wife, Marcia, leaving the Pantages following his opening in 'My Fair Lady'.

Word has it that Rex will interrupt his tour this summer to record his first television special, which he will sing, dance and skit his way through. Guests? It's also rumored at CBS that they will be none other than Julie Andrews and Audrey Hepburn (the latter played Eliza Doolittle on the screen)—in separate segments. "I love to sing, and I'm rather good at it," explains the 70-plus actor, whose last stage venture a few years ago was "Kingfisher" with ever-lovely Claudette Colbert.

"Of course, I have a different way of singing: singing-talking, simultaneously, so I couldn't do anything like disco or rock, and Lord knows I'm grateful for that! Did you know I've made my first album?" The album, titled "Rex Harrison/The First Solo Album: 'I've Grown Accustomed to Her Face'," was recorded in 1980 on the DRG label (200 W. 57th St., NYC 10019). It is a session of hand-picked songs, Rex's dozen favorites, including classics like "How to Handle a Woman," "As Time Goes By," "Gigi," "The Second Time Around," "A House is Not a Home," etc.

"It's been very well received," claims the actor-singer. "They've asked me to do a second one, but the schedule would have to allow for it, and I wouldn't want to do an album for the sake of it. I think I put on the first album the very best songs I can sing, and the most beautiful, that are melodic and have meaningful words. I wouldn't want to choose anything less than the best. . . ."

Why hasn't Harrison done more musicals, especially after the success of *My Fair Lady*?

"Well, it was simply a tiny accident of fate that I didn't do *The King and I*. I'd already done the film *Anna and the King of Siam* (with Gertrude Lawrence), and they wanted me for the musical version. I'm still not sure why I turned it down, but a former TV director named Yul Brynner took it, and made it his own forever. . . . In my opinion, musical films haven't been as good since *Fair Lady, Sound of Music,* and that bunch. The only current star who, to any extent, keeps alive the musical genre is Streisand, but she does all the singing herself, without sharing the musical chores."

His non-musical films include *Cleo-*

Cleopatra with Elizabeth Taylor.

Recreating his stage role.

Rex Harrison in " Dr. Doolittle " at Paramount Theatre.

Scenes from "Dr. Doolittle" starring Samantha Eggars and Rex Harrison.

Rex Harrison and Vivien Leigh in "Storm in a Teacup."

patra, Blithe Spirit, The Agony and the Ecstasy, Staircase, and many others. One asks him to reminisce about given performers he's worked with:

Charlton Heston. "Very assuming fellow, thinks the world is his supporting cast."

Susan Hayward. "Marvelous woman, that rare blend of beauty and strength. Extremely professional. While we were making *The Honey Pot* in Venice, her husband died, and she flew back to, I believe it was Georgia, then came back, kept her grief totally private, did her work like a pro, then went home."

Audrey Hepburn. "Lovely lady. Truly a lady. Very, very few actresses are ladies. I would love to work with her again."

Elizabeth Taylor. "A good actress. It's rather remarkable that, while she has gained so much weight, Elizabeth, I'm told, weighs less than ever. She claims she's shrunk!"

Richard Burton. "He was, at the time, seduced by the glamour. I think he had the potential to become another Olivier or Gielgud, or an older Alan Bates. Bates is the best of the younger English actors."

Capucine. "Whatever happened to her? Do you know? She was very cool, elegant, and quite popular then. Some people seem to drop out, and you never know what's happened to them."

Edie Adams. "She was quite sexy and lovely. Personally, I don't blame a woman or a man for putting on weight. But I think if one remains in this wonderful profession, then one ought to have the discipline to look one's best, and that certainly includes watching one's weight."

Margaret Rutherford. "One of the all-time originals, the funniest, most delightful lady I ever met."

Wendy Hiller. "We did *Major Barbara* together, and it was an experience for me. Excellent role—for *her.* Watching her make the most of it taught me plenty. I believe that film also provided the first movie role of Deborah Kerr, although I don't recall her at all."

Anthony Newley. "On the very set of *Dr. Dolittle,* he tried to coach me in singing. I stopped him. Why screw around with a strange sort of perfection?" ☆

Maureen O'Sullivan

Mama O'Mia

From Hollywood Colleen To Broadway character actress

By David Galligan

Maureen O'Sullivan sits at a table in her hotel lobby, the morning light squashed against the back of her head, sipping her coffee and talking in her tea-and-crumpets voice.

In a world where it's just a matter of time before acting styles become dated, Maureen O'Sullivan holds. She was part of the MGM "family" and has appeared in more than sixty films. Although most often recalled as the original Jane to *Tarzan*, her filmography is laced with classics — *Anna Karenina, Tugboat Annie, The Thin Man, Pride and Prejudice, The Barretts of Wimpole Street, A Yank at Oxford* and *The Big Clock*.

Along the way the Irish lass, who went to convent school with Vivien Leigh, met and married director John Farrow, retired for six years, had seven children (Mia Farrow among them). She came out of her kitchen, briefly, during the '50's to hostess a syndicated television series called *Irish Heritage*, and when it ended she faded back into the family life. That is, until Pat O'Brien talked her into doing a stint in Chicago in the play, *Roomful of Roses*. She took to the stage and continued with the comedy hit, *Never Too Late*, where her characterization of a middleaged housewife who finds herself with child, kept Broadway audiences in stitches. Two months into the run, her husband died.

"There was a moment of struggle, to decide which way my life should go," she says. Go or stay, she wondered. She decided to stay with the play and hasn't stopped working since. Currently she's lending her own special magic to a revival of Paul Osborn's *Morning's At Seven*, which has been a smash hit on Broadway for the past two years. Nights she acts, days she writes. She's working on her autobiography for Harper & Row.

Maureen O'Sullivan is in the midst of pooh-poohing her success.

"I was never a success for three reasons," she says. "First of all, I was insecure. I didn't have the fashionable looks of that time, say like Constance Bennett or Joan Crawford. Secondly, I was always tied up shooting a *Tarzan* film. I missed many good roles because of that. I missed *Wuthering Heights*, I missed a film with John Ford, I missed *Our Town*. They wouldn't release me to other studios in case they needed me for a *Tarzan* movie. Thirdly, I felt inferior. Now, if Irving Thalberg had lived — *he* had plans for me."

Proving then it was never too late.

It seems, in watching Johnny Weissmuller's Tarzan, that there was very little for you to bounce off of as an actress.

She ruffles slightly at the statement, recovers, and says: "Well, that's not true. There was a great deal to bounce off of. I think people get confused about things. If you see the original Tarzan *(Tarzan the Ape Man)*, I was a wealthy, spoiled English girl going with her father on a safari, where she really wasn't wanted. She brought trunkloads of beautiful clothes with her, which the poor natives had to carry through the jungle. She was very educated, and all those things, and suddenly this man (Tarzan) picks her up and takes her away. She had never seen a man like that before - he'd never seen a woman at all. She teaches him to speak. It was written by Ivor Novello with a little looking over the shoulder by Noel Coward. He was there. Actually, they worked it out together. It was very sophisticated dialogue. It was the exciting thing of falling in love with the most primitive element of love and manhood, so I believed every word of it. Then, as we went on and on and on, people forgot the premise. They'd say, 'She's just a girl in the jungle.' Not so."

Before the jungle sarongs and Jane, there was the discovery, as the story goes. A teenaged Maureen O'Sullivan was in the audience of the Dublin International Horse Show, where director Frank Borzage, who was shooting a picture on location in Ireland, noticed her, and put her in his movie *(Song O' My Heart)*. Fox noticed her as well and put her under contract. Maureen left for Hollywood under the protective wing of her mother.

She looks out the window and her fingers do a strange drum dance on the table. "Fox brought me from Ireland," she remembers. "I had just turned nineteen. I did about six films for them, then when it came time for my contract to be picked up, they suddenly said to me, 'Your're not worth a dime.' There were no goodbyes. I had thought they were all friends of mine. The contract ended and, of course, they didn't pay me anymore. I wasn't cynical about it, because I didn't believe the praise in the first place — they used to write such rubbish about what a great actress I was. I was only a kid of nineteen and I couldn't act my way around the corner," she says with a short laugh that sounds like a hiccup. "They suddenly turned around and said they didn't want me anymore — Janet Gaynor had returned — that was the basis of the thing." She turns back to the table. "I've been through failures twice," she says with a sad smile, "so I know. I know."

Second failure?

No hesitation. "I would consider that when the Tarzan films petered out that was a form of failure. It didn't hit me all at once, because it was a gradual thing, and I was always stuck in the *Tarzans*. I realized then that they don't hold out second chances for you. You've got to make them for yourself."

And of her dateless acting style, she says: "My theory — in looking back on old films, which I do very seldom — is that the stars of the

moment are the ones that are dateless. For instance, Carole Lombard. She always wore her hair loose, she wore very little makeup, her style was very sincere. She hasn't dated. I think when you involve yourself too much with the style of the moment, either in acting or appearance, you're in trouble. Recently, I saw a film that I did called *Just Imagine*. It was one of the first films I ever did. I had such trouble with that film. It was a comedy set in the future — 1982," she says with that short hiccup laugh of hers. "My lover was lost on the way to the moon and I receive a letter that he's lost and the news puts me in a terrible state. I'll remember that scene to my dying day. I had to read the letter, look up and count four, clutch it to my bosom, count three and look down, read the letter again and count four, look up with horror on my face, scrunch up the letter and run from the room. I had to do that scene all morning long, while the director was counting with me — one, two, three, four. I thought at the time, well, maybe this is what one has to do. When I saw it recently at a film festival, I realized it was so dated and this director was wrong. If he had only let me do it in my own sincere way rather than like Theda Bara.

"I don't dress any particularly stylish way. I don't try to be 'modern' at all. My motivation was, and is, to be as sincere as I felt. The times when I was really bad were when I had directors force certain things on me. Probably the great actors are dated. John Barrymore played, to a large extent, with the style of the moment. I can't analyze it any better, except that if I don't feel it from my inside, that if I'm putting on some sort of style, then I know it won't work in the long run."

Has coming from a theatrical family benefitted or hindered your children?

"I would think it would both benefit and hinder them. It's something they've had to overcome mentally. They shouldn't be so hung up on it, but very often they are. All you can do is introduce them to people. You can't get them one single part. There's nothing else you can do but hope they meet the right people. They have to carry the ball from there. I think it's much harder for my daughter Tisa, because she has Mia going as her sister. It's tough for Tisa, because they're apt to say that all she is is Mia's little sister, which is horrible. I say to Tisa, 'Don't have that in your mind. Look at Warren Beatty and Shirley McLaine and the Fondas —don't create a negative force.

"When John (Farrow) died, nobody was any help to the children. I felt that with having spent my life in motion pictures and John having been a top director that the children would have been able to get a toehold in the business. But there was no toehold for them. If John had lived, he was a strong man, he could have gotten them into something.

"It was hard for the children having been brought up in this never-never lotus land. We had no basic money that one could save, living in a big house on Beverly Drive. I had to sell the house when John died. It's disappointing to find that it ends like that — with nobody willing to help. In a way, you think the industry has a soul, but you suddenly realize it doesn't. It only has a soul for success. You got to be on top or . . ." Her voice trails off and she doesn't finish the sentence. "Those were hard times," she says, "but they gave me an incentive to work. It's nice to work, but it's nicer to have the incentive to work."

What about the book?

"People ask me about it — will it be gossipy," she says. "I've found, when I come to those things, that they seem to be terribly unimportant. I look at things from a rather positive viewpoint. I'm hoping that when I get to very personal things I will understand why they happened. I'm not terribly interested in gossip, nor am I interested in what people do. I'm interested in what people *are*. The book is about only how I relate to things. But I don't intend to go through my book saying my life was always right, because it certainly wasn't."

The light in the room has found its way to her sweet Irish face. "I always used to say, when I was a young girl, that I'd rather be a good character actress and go on forever than be a star," she says, followed by her funny Maureen O'Sullivan hiccup laugh. ★

Tarzan and his mate, Maureen O'Sullivan and Johnny Weismuller.

Mother and daughter, Mia Farrow and Maureen.

FILM FAN QUIZ

by Stephen W. Anderson

A SIMPLE WESTERN MOVIE TEST

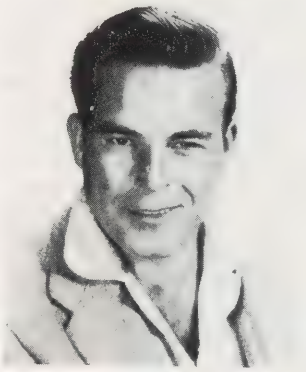
How many of these interesting facts about Westerns and cowboy actors can you answer? Test your knowledge.

1. Who was the most filmed American Western writer?
2. When were two color films made?
3. Which Western hero was the most portrayed on film?
4. How many multi-reel Westerns have been made?
5. Who were the most popular Western Stars?
6. When was the first Western talkie made?
7. What was the first feature length color Western?
8. Who was the first Western Star?
9. When was the last Western serial made?
10. Which Western received the Academy Award?
11. Where was the smallest Cinema in the US?
12. Who were the stars who made the West-"Home of Country and Western music?"
13. Which Western stars have had sculptured statues made for them?
14. Which Western actor played the same role the most times?
15. Which actor had the most Western leading roles?

Score yourself. 100%-Avid movie buff. 75%-Well informed buff. 50%-Not bad but better brush up. Less, read carefully.

Cameron, Rod

Calhoun, Rory



Brady, Scott

Carson, Sunset

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ANSWERS TO FILM QUESTIONS

1. Zane Grey "The Border Legion", 1930 was one of 103 films based on his works. Richard Arlen and Jack Holt starred.

2. The last two-color films were Republic B movies, Daniel Boone, 1957, Trailblazer, 1957 and Spoilers of the Forest, 1957.

3. William Frederick Cody (1846-1917) otherwise known as Buffalo Bill, a character in 45 films to date. Billy the Kid in 44 films, Wild Bill Hickok, 35 films, Jesse James in 32 films and Wyatt Earp in 21.

4. It is estimated that there are over 3500 multi-reel Westerns made since the first two-reelers, The Oklahoma Natural Muto scene "O's", The Bank Robbery (1908) Edison Co.

5. A poll of exhibitors conducted by Motion Picture Herald between 1936-1954 (when the B westerns ended) results: Buck Jones, 1936; Gene Autry from 1937-1942; Roy Rogers, 1943-1954.

6. 1928, Fox Movietown's "In Old Arizona" starring Edmund Lowe, Warner Baxter, and Dorothy Burgess. Raoul Walsh and Irving Cummings directed.

7. Famous Player Lasky's 'Wanderers of the Wasteland' 1924 by Zane Grey starring Jack Holt, Noah Beery and Billie Dove.

8. Broncho Billy Anderson (1881-1976) in Life of an American Cowboy, 1906.

9. Columbia's "Blazing the Overland Trail" 1956, end of an era.

10. Cimmaron, 1932.

11. Silver Star Theatre in Silver Star, Montana seating capacity 26 (1925) Silver Star population, 75.

12. Roy Rogers and Dale Evans.

13. Will Rogers (1879-1935) at Will Rogers Memorial, Claremore, Oklahoma and Tom Mix (1880-1940) is commemorated with a statue of a riderless pony at the spot where he was killed in a car crash at Florence, Arizona.

14. William Boyd (1898-1972) in Hopalong Cassidy. Boyd dressed in black rode the range in 66 films.

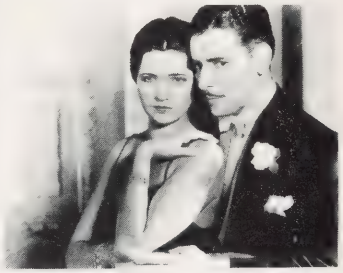
15. John Wayne (1907-1979) who appeared in 153 movies.

Nostalgia

JESS HOAGLIN

John Gilbert and Renee Adoree in a scene from "The Big Parade" (1924).

John Wayne and June Clyde as they appeared in Columbia's "Arizona."



Ronald Colman and Kay Francis in a scene from "Raffles," United Artist film.

Lon Chaney, "the man of a thousand faces" with Renee Adoree in "Mr. Fu," an M-G-M production.

Margaret Lindsay

Svelte brunette *Margaret Lindsay* was always some kind of willowy socialite with designs on Bette Davis' men in films like, FOG OVER FRISCO (1934), BORDER-TOWN (1935), DANGEROUS (1935) and JEZEBEL (1938). In her seven year stay with Warner Bros., she shuttled between leads in program pictures and secondary roles in prestige fare. The throaty-voiced actress projected a cool, regal style.

Born as Margaret Kies in Dubuque, Iowa on September 19, 1910, she attended the National Park Seminary in Washington, D.C. and The American Academy of Dramatic Arts in New York. She worked briefly on the London stage and affected a British accent. It was there, Margaret took the stage name of Lindsay from the then-British ambassador to the U.S., Ronald Charles Lindsay. She returned to the U.S. in 1932 and contracted with Universal for THE OLD DARK HOUSE. By the time she arrived in Hollywood, the role was recast with Gloria Stuart. Instead, she was a kidnap victim in OKAY, AMERICA! (1932). At Fox, she was aboard the S.S. Titanic in Noel Coward's CAVALCADE, which was touted as an all-British cast. Her best-known 1930s films were: LADY KILLER, as the haughty movie star opposite JAMES CAGNEY; as the waitress in DEVIL DOGS OF THE AIR

In Loving Memory of

Margaret Lindsay

BORN

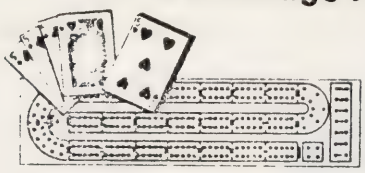
Sept. 19, 1910, Dubuque, Iowa

PASSED AWAY

May 8, 1981, Los Angeles, Calif.

Pat O'Brien was **Margaret's** most frequent leading man at Warners. They're seen here at a late Seventies reunion with **Jane Wyatt** and **Jane Wyman.**

The Cribbage Players Handbook



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Margaret Lindsay and **Ronald Reagan** co-star in "Hell's Kitchen" (1939).

involved in a rivalry between Cagney and Pat O'Brien; an abused nurse in Cagney's G-MEN, being held hostage by thugs; Humphrey Bogart's touching wife in ISLE OF FURY; as Cagney's girl from the "right side of the tracks" in FRISCO KID; HELL'S KITCHEN with Ronald Reagan, as social workers involved with the Dead End Kids; and the classic BROADWAY MUSKETEERS, the story of Margaret, Ann Sheridan and Marie Wilson from the same orphanage, whose lives in adulthood continue. In 1940, away from WB, she gave a sensitive portrayal as Hepzibah opposite Vincent Price in THE HOUSE OF SEVEN GABLES. She was extremely likable as writer Nikki Porter in six of the ELLERY QUEEN Columbia detective series (1940-1942). There were supporting roles at MGM in CASS TIMBERLANE (1947) and B. F.'s DAUGHTER (1948). Throughout the 1950s, Margaret kept busy on the stage, on Broadway with Roland Young in "Another Love Story" and touring with Franchot Tone in a revival of "The Second Man"; and guesting on Television shows from New York and Hollywood. For her close friend, producer Ross Hunter, she ended her film career (where it started) in Universal's TAMMY AND THE DOCTOR (1963).

Margaret Lindsay had been hospitalized for three months with emphysema, when she died at Good Samaritan Hospital on May 8, 1981. She received a get well telegram from President Reagan a few weeks before her death. Surviving are four sisters and a brother. ★

CLARA BOW

The "IT" girl

On the set of **"IT"** with **Elinor Glyn** who dubbed her "The It Girl."

By Richard Hudson

Suddenly the young girl awoke. A kitchen knife was being pressed into her neck. She tried to scream but it ended in a choking gasp that only drove the knife deeper into her sweating skin. In the half-light she stared up. The knife was in her mother's hand! The girl pleaded with her eyes and as the tears rolled down her cheek her mother slowly pulled the knife away and dropping it on the pillow beside the girl looked through the drawn-shrouded window as though she were blind.

The young girl was Clara Bow, who later became Hollywood's "IT" girl of the 20's and never slept a night's sleep again. Her nights were wild parties and drunken capers that rivaled anything DeMille ever put on film.

WHAT WAS "IT?"

"Four people in Hollywood have IT," said Elinor Glyn who coined the phrase. She was also the reigning novelist on sex in the twenties. "One is actor Tony Moreno; Rex the wild stallion, the Ambassador Hotel doormen; and Clara Bow."

The movie world knew about Tony, Rex, and Clara, but the Ambassador Hotel doorman, no one knew how he got in there. When questioned by reporters Madame Glyn cracked in her best English accent:

"Sirs, the way a man opens the door can lead to many things."

Many have tried but few have even been a stand-in for the wild and vivacious Clara Bow. She tried too hard, some have said. She was Saturday's Child who wanted to stay up until Sunday morning, others said.

But above all she was as American as hotdogs, Brooklyn and bathtub gin. The bobbed-haired cutie in her struggle to escape poverty and her mother's madness showed courage and guts worthy of any time and any crisis.

That she stumbled and fell along the way doesn't matter.

She reached her Hollywood star and rode it high even when it turned on her and tugged her headlong to oblivion in the jungle that Walter Winchell once dubbed . . . *"Dollywood"* . . .

On July 29, 1907, Clara Gordon Bow was born in Brooklyn. The family lived in poverty because her father had been forced to leave school when he was twelve to help support his family. He was a waiter by trade, and not at Delmonico's.

TRIBUTE TO CLARA BOW

Clara Bow, the vivacious "*IT*" girl of the 1920s who captured the mood and imagination of an entire generation, was the subject of a special tribute by the Academy of Motion Picture Arts and Sciences, July 27 in the Academy's Samuel Goldwyn Theater in Beverly Hills.

The program included rare screenings of the recently restored 1927 classic "It", as well as clips from "Mantrap" (1926), "The Wild Party" (1929), "Wings" (1927), "Dangerous Curves" (1929), and other films graced by Bow's wide-eyed beauty and memorable comic skills.

Clara's mother was a semi-invalid verging on insanity partially due to the death of two infants, before Clara. Their deaths shattered her both mentally and physically.

Tragedy and drama were pasted on every wall in which the auburn-haired girl lived. As she described it years later:

"I never had any clothes, and lot of times I didn't have anything to eat. We just lived, and that's about all. Girls shunned me because I was so poorly dressed — the worst looking kid on the block. I decided that girls weren't any good, and being lonely and needing child friends, cast my lot with the neighborhood boys . . .I became a regular tom-boy — played baseball, football and learned to fight my way out of anything."

When she had the money she went to the movies. She's sit through them as many times as she could until the manager found out about her and threw her out.

At home in front of her mirror, she'd mimic Theda Bara, the vamp, make love to Rudolph Valentino, the Sheik, and putting a toothbrush on her mouth imitate Charlie Chaplin.

Her one ambition — to be a movie star.

It was the one hope that kept her spirit up through poverty, hunger and tragedy.

Following her graduation from P.S. 98 in Sheepshead Bay, Clara got her first job answering the telephone in a doctor's office. She was good at it and enjoyed talking to people she couldn't see.

Her father was a kind and adoring man. Somehow he realized his "little minx" had talent beyond her upbringing. When in 1921 he read of a contest called Fame and Fortune conducted by three film magazines — Motion Picture, Motion Picture Classic and Shadowland, he urged her to enter it! Somehow they scraped up the money for a suitable dress to wear for the photograph that had to be taken and sent in.

After months of anxious waiting she was called before a group of judges to do some scenes.

She was then given a screen test.

Some time later she was announced as the national winner with the following prizes: a contract for a part in a motion picture, an evening gown and a silver trophy.

Leaping with joy she burst into her apartment shouting her good news but was shocked when her mother showed her disapproval. That night her mother tried to kill her. Soon after Mrs. Bow passed away in a State hospital.

Clara was 16 years old.

The year was 1922 and the picture was titled BEYOND THE RAINBOW, directed by W. Christy Cabanne. It starred beautiful Billie Dove. Clara played the small part of a harum-scarum sub-deb. She was paid $50.00 a week. She felt like a millionaire. But when she went to see the movie all her part had been left on what they called "the cutting room floor."

A curious footnote. After Clara had become a star the film was reissued and all of her scenes were back in sequence.

One of the many strange ways of Hollywood. Despite her blackout-debut, Clara was not discouraged. She was sure she'd made it and so was her father who helped her in every way possible. She started making the rounds of the New York studios with her clippings, even her trophy to prove she had won a national magazine contest.

No takers.

Then the old wheel of fortune began spinning.

Elmer Clifton was a handsome actor who had worked under D.W. Griffith and then branched off into directing. By chance he saw her contest portrait in an old issue of MOTION PICTURE MAGAZINE. He was intrigued with the sparkling eyes and mischievous manner.

When Clara bounced into his office he knew he had "something" on his hands. Because his film, DOWN TO THE SEA IN SHIPS, was on a low budget he said he could only offer her $35.00 a week.

Clara grinned her famous grin and quipped:

"It's not the money now. It's what'll come after. Believe me, Mr. Clifton, I'm going to be a Hollywood star."

For thirteen weeks the sea saga was shot at New Bedford and everyone in the company loved the kid from Brooklyn.

Maxine Alton was an actress, a playwright and an agent. She knew Clara's father and after viewing DOWN TO THE SEA IN SHIPS felt the girl really had talent. She brought Clara to the attention of J.G. Bachman who was in partnership with B.P. Schulberg. Their company was called Preferred Pictures.

On Bachman's okay Clara was signed to a three-month contract at $50.00 a week, plus fare and put on a train for Hollywood.

Hollywood!

As she recalled it:

"I never slept even in the daytime for thinking about what was happening. I looked a mess. I guess that was why I made such a flop with Mr. Schulberg. If it hadn't been for dear Maxine who came with me, I'd have jumped on the next freight back to Brooklyn."

Can you believe? In **"Rough House Rosie," Clara** knocked out every one of these girls!

Maxine spoke of the Schulberg meeting:

"It was the most brutal experience a girl could have had. An ordinary person would have been petrified with fear. She would have known that her future hung in the balance, and an unjust balance at that.

"Not simple, direct Clara! She took the test as calmly as she'd take a bath. Without make-up, still in a sweater and skirt, she ran the gamut of emotions.

"Schulberg told her to laugh. She did. Suddenly he said, 'Stop

A Movie Life of Clara Bow

Little of the joys of childhood was known to Clara Bow who was born in Brooklyn, New York, on July 29, 1905. Hers was a poverty-stricken home and her girlhood was devoted to the care of an invalid mother who died when Clara needed her most. Clara's father is of English and Scotch descent, her mother was of Scotch and French ancestry. The above photograph is one of her favorite baby pictures

—*Gene Robert Riches*

Elmer Clifton saw Clara Bow's picture in a magazine and signed her for *Down to the Sea in Ships*. Her work in this film, which was made in the East, demonstrated her ability and attracted wide-spread attention. She went to Hollywood and was forced to accept bits in pictures for some time. Her vivacity and genuineness, however, gradually won her a great following among fans. Then Elinor Glyn dubbed her the "It" girl and Clara skyrocketed to fame. She has red hair, is five feet, three and one-half inches tall and weighs 110 pounds. Her next film will be *Usherette*

When Clara was attending Girls' High School, Bayridge, Long Island, a magazine conducted a beauty contest. Her father secretly entered this photograph and Clara won first prize and a chance to enter the movies. She was given a bit in *Beyond the Rainbow*, but when the picture was released her part had been cut out. Discouraged, she renounced thoughts of a film career and entered business school

Clara as she appeared during her early days in Hollywood. Her first flapper rôle was in *Black Oxen*, which she made while under contract to B. P. Schulberg. This, and subsequent films, led to a Paramount contract

laughing. Cry!' Immediately in the snap of a finger, a flood of tears drenched her cheeks. She was an emotional machine! threw up his hands, and Schulberg turned to me, said, 'You win.'"

He coined millions out of that "emotional machine."

Clara did a few roles on loan-out and then Schulberg decided to star her in Percy Mack's best-selling novel of college life — THE PLASTIC AGE.

Clark Gable played a small role and Gilbert Roland also did a role. It was the first meeting of the handsome latin which later developed into a real-life romance.

The flapper was born in this film.

Bow's revolt against the establishment caught on and her comedic as well as dramatic talent brought her to Paramount where Schulberg had been an executive. He became the general manager of the Hollywood studio.

Jesse L. Lasky bought up some of Schulberg's players' contracts and among them, Clara's. Lasky said he paid Schulberg $25,000 for La Bow's. Bow later claimed the figure was much higher.

It was the year 1926 and Clara did DANCING MOTHERS and MANTRAP. She stole both pictures as a jazz age flapper. She also had another name in her little black romance book — *Victor Fleming* who directed MANTRAP.

These two films created her screen image as a dancehall queen, waitress, usherette, all wearing the label of — *Flapper*. And then the name most associated with the red-head was coined: *IT!*

As Rudy Behlmer wrote of this important period:

"Then IT (27) catalpulted her to the top and established her as the 'IT GIRL.'

"Elinor Glyn, Author of THREE WEEKS, MAN AND MAID, SIX DAYS, had been placed under contract at Paramountf in '25 to write, develop and supervise productions. In IT, a short novel she had concocted a year earlier, Glyn defined the personal allure she had so often exploited in her books:

"To have 'IT', the fortunate possessor must have that strange magnetism which attracts both sexes. 'IT' is a purely virile quality, belonging to a strong cl. racter. He or she must be entirely unself-conscious and full of self-confidence, indifferent to the effect he or she is producing, and uninfluenced by others. There must be physical attraction, but beauty is unnecessary. Conceit or self-consciousness destroys 'IT' immediately.

"Madame Glyn proposed to Schulberg that a film be built around the concept of 'IT,' which her book had widely popularized. Against the advice of all other Paramount executives, Shulberg told her to go ahead.

"Madame Glyn even appeared in the film as herself, to explain and interpret 'IT' to Antonio Moreno (in character during a restaurant scene.)

"In her autobiography, ROMANTIC ADVENTURE, Glynn says Clara, had she not retired from films 'would have become one of the greatest artists on the screen, particularly in tragic parts, for which she had a far greater aptitude than for the comic scenes which I had to make her act in my films.'"

Clara jumped into the parade as one of the five top boxoffice stars, Paramount slipped her into the World War One air-epic, WINGS, because of her sex image. The picture won the first Academy Award, in 1927, CHILDREN OF DIVORCE followed. Appearing in this Gary Cooper got into Clara's little black book. And years later Victor Fleming said Clara's demise "was the greatest death scene ever done on the screen."

From 1922 to 1923 she starred in 56 films. Some bad, some good. But the fans loved her personification of Flaming Youth, the Flapper and the IT girl.

Adolph Zukor, head of Paramount, described his bumptious star:

"Clara danced when her feet were not moving. Some part of her was in motion all of her waking moments — if only her great rolling eyes."

Critic Lloyd Morris:

"She was the blazing exemplar of the insouciance of Flaming Youth."

When Clara was told this she quipped:

"How did that guy get in my bedroom?"

Richard Watts gave a rounder picture of the redhead:

"All of Miss Bow's vehicles must over-run with youthful gaiety, and because she has had the misfortune to be labeled the IT GIRL, she must be some sort of Northwest Mounted Policeman of sex, who gets her man if she has to bludgeon him.

"The formula is particularly annoying when applied to one of the most pleasing stars of the cinema."

Bow had a voluptuous body that didn't depend on clothes. She was exciting in gingham, a bathing suit, or shining sequins. Her legs could stand-in for Dietrich's. Her face when it wasn't wrinkled in grins and glares and puffing a cigarette which good girls didn't do in those days, was beautiful.

While making **"Children of Divorce"** with **Gary Cooper** a torrid romance developed between them.

As she discussed her physical attributes in Motion Picture Classic Magazine:

"I have sex appeal, but when I am in a scene I never think about it. You can have it in calico as in a lowcut evening gown with most of your physical charms showing.

"Sex appeal is personality — not just your body."

"In reply to criticism that she lived her on-screen roles off-screen:

"I'm really not the girl I play. I wish I were. She's much happier than I am."

Clara Bow— the "IT" Girl to be concluded next month.

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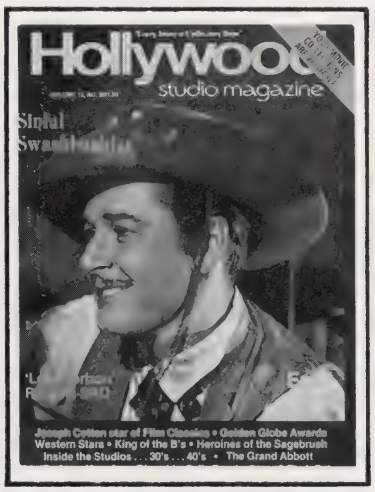

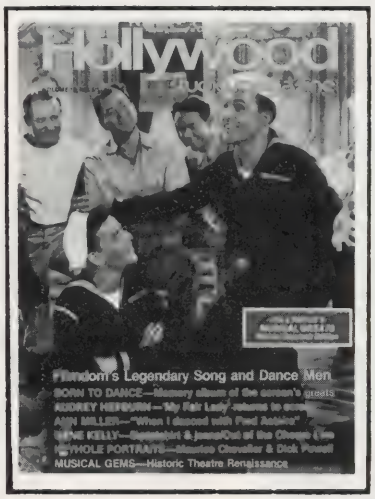

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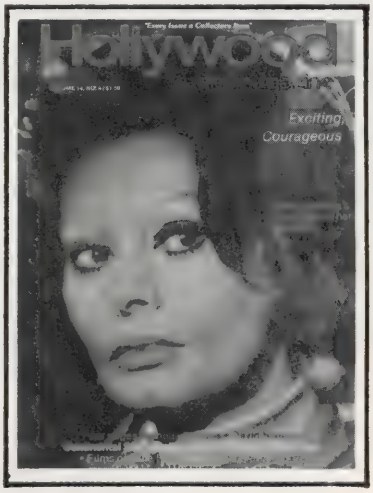

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Jess Hoaglin's

"Hollywood UPDATE"

Bill Williams actor/builder

Bill Williams and his wife, actress Barbara Hale.

A product of Brooklyn, **Bill Williams** was the son of Theodore and Johanna Katt, and during his youth was known as William Katt. A natural athlete he excelled in high school at swimming, baseball, hockey and gymnastics. According to school records, Bill was Junior National Swimming Champion in the 220 and 400 yard events.

Bill's first professional job was giving swimming exhibitions. He also worked as a model for sculptors and artists and as a result of his athletic prowess was selected as one of three young men who worked with a girl in an adagio act. This act proved very successful and the group played such well known night spots as the Versailles, The Latin Quarter, Palmer House, Earl Carroll's and forty-six weeks at the London Palladium. The European tour was cut short by World War II and Bill came back to the States and worked for a brief time as navigator for an airline company. He then entered the service and was in the Air Force for several years.

Following his discharge from the Air Force Bill decided to try his luck in Hollywood. His first part was just a flash in "Thirty Seconds Over Tokyo" but as a result of his work he was signed to an RKO contract, where he remained for five years. His first important role was in "Those Endearing Young Charms," followed by appearances in "Deadline at Dawn," "A Likely Story," "Till the End of Time" and "The Clay Pigeon."

After leaving RKO to freelance, he was signed as a heavy in "Fighting Man of the Plains" and opened up an entirely new career as a villain. For the next 36 films he enacted the role of the bad guy. This was all changed when he was signed to portray "Kit Carson" on television. Bill was one of the first western heroes on TV and over a period of several years made 130 episodes of the show.

When the series folded Bill again returned to freelancing and was fortunate to secure good roles in a number of films and television shows. He later became so involved in business affairs and real estate that he temporarily retired from acting but once again came back to the acting field, appearing in "Rio Lobo" in 1970.

In 1946 Bill was married to actress Barbara Hale whom he had met while both were working in a western called "West of the Pecos." Now residents of the San Fernando Valley, they are the parents of three children, two daughters, Jody and Nita, and son, Bill. The son has continued the family tradition as an actor and is now seen in the television series, "The Greatest American Hero."

In a recent note from Bill he writes, "I've been on the road for Home Savings and Loan and spent two years building a Mobile Home Park in Palm Desert. I've been very busy but haven't done too much on television or in films.; not as much fun as it use to be so I really don't try." ★

Terry Moore—almost a star

By Anthony Cassa

Terry Moore As she looked when she was a **starlet.**

Fay Wray appeared in 67 feature films but is remembered for only one of them, *King Kong* (RKO '33). Terry Moore appeared in 39 features including a few classics, and isn't remembered for any of them. This article is an attempt to rectify that situation. RKO had hoped that her lead in the Kong-like *Mighty Joe Young* might cut her a niche in film fame but it didn't. When any of her films are shown it is a surprise to discover that she is in them. Even in her 25th film, *Daddy Long Legs,* she was hard to find. Simply stated, she was mismanaged and her talent was wasted. Too bad, because she was beautiful, energetic and had personality.

Ms. Moore was born Helen Koford on January 7, 1929, in Los Angeles. She was raised in the shadow of the Mormon Church and her upbringing was rather strict, her mother being a former model notwithstanding.

Helen broke into pictures while still in grade school. She was attending school in Glendale, California, so the story goes, when a neighbor went to the expense of having her picture published in the Hollywood Casting Directory. This resulted in a small part in *Maryland* (20th '40). She was eleven years old at the time. The youngster grew up on screen, playing small parts in eleven films over the next eight years. Working at Columbia, PRC, 20th, MGM and Paramount, she was, at various times, billed as Helen Koford, Jan Ford and Judy Ford. She finally settled on Terry Moore with *The Return of October* (Col. '48) at age 19.

By now Terry was established as an actress and when she graduated from Beverly Hills High School there was no question as to what her career would be. For awhile she worked in radio and did modeling for magazine covers, many under the tutelage of photographer Tom Kelly.

Mighty Joe Young (RKO '49) was a hit and assured Terry of much subsequent work if not enduring fame. Only twenty years old she could have taken the film world by storm and it seemed for awhile she would. She began making a string of enjoyable comedies and dramas, getting good exposure but still not quite landing that "big break" role which would grant everlasting stardom.

For Eagle-Lion she made *The Great Rupert* ('50), with Tom Drake; *He's a Cockeyed Wonder* (Col), with Mickey Rooney; *Gambling House* (RKO), with Victor Mature; *Two of a Kind* (Col '51), with Lizabeth Scott; *Sunny Side of the Street* (Col), with Frankie Laine; and *The Barefoot Mailman* (Col), with Robert Cummings.

Terry today.

That same year (1951) the star married former West Point football star Glenn Davis, Liz Taylor's ex-boyfriend. It lasted a couple of months.

In 1952 Terry made her first important picture, *Come Back, Little Sheba*

She scored her greatest success in **Come Back, Little Sheba** with Richard Jaeckel and Burt Lancaster.

Mighty Joe Young was her "pet" in the film of the same name which made a fortune.

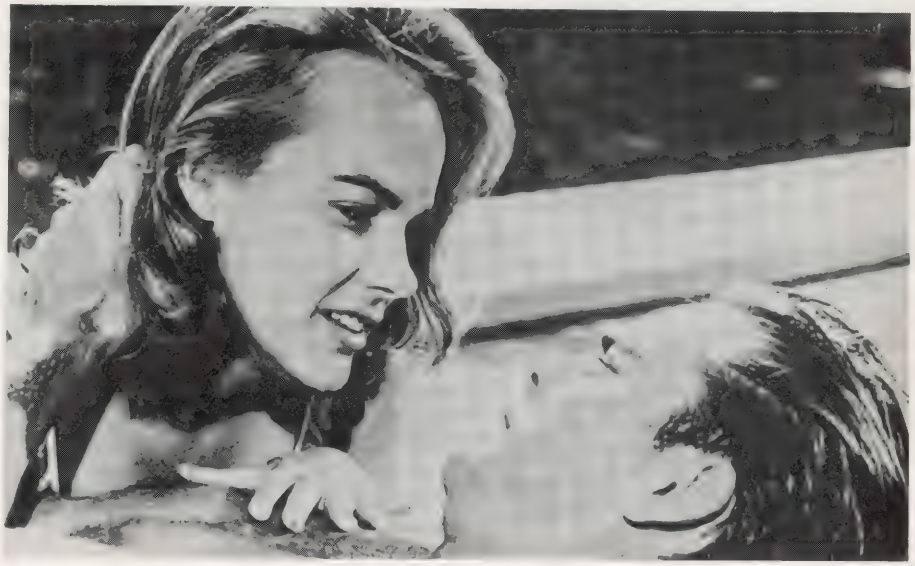
(Par), with Burt Lancaster and Oscar winner Shirley Booth. Billed third, Ms. Moore played Marie Loring, the boarder whose curiosity about her landlords (Lancaster and Booth) sets the story in motion. Her work was considered quite good.

Terry was now a hot item and constantly appeared in the fan magazines which kept track of her flamboyant social life. She was even connected with Howard (the Invisible) Hughes, which never hurt a girl's career. She kept good company working with Fredric March, the *Man on a Tightrope* (20th '53); then took a dive *Beneath the 12-Mile Reef* (20th), with Robert Wagner; and rounded out the year in India keeping Tyrone Power happy in *King of the Khyber Rifles* (20th).

Ms. Moore was then absent from the screen for a year. In *Daddy Long Legs* (20th '55), with Fred Astaire, she was practically indistinguishable from the hundreds of other college girls prancing through the dorms. What happened? All of a sudden she was little more than a bit player at the Big Two-O.

Allied Artists fixed that by top billing her in *Shack Out On 101,* with Frank Lovejoy (remember him?); and so did RKO in *Postmark for Danger* ('56); then she found herself *Between Heaven and Hell* (20th), with Robert Wagner before becoming Pat Boone's girl, *Bernadine* (20th '57). She had also found time in 1956 for real life romance and married Eugene McGrath for a couple of years.

She played Betty Anderson in *Peyton Place* (20th), her last big one. She would play in B films for the rest of her career. After another year's absence Terry joined Sal Mineo who was having A Private's Affair in 1959. That same year she married Jean Peters' ex, Stuart Cramer. They had two children. Audie Murphy showed her how to *Cast a Long Shadow* for United Artists but she preferred to join Mickey Rooney again in *Platinum High School* (MGM '60), one of those teenage exploitation flicks in which the kids are out raising hell.



Terry with Barry Coe in **Peyton Place,** Ms. Moore's most famous role.

In an attempt to rescue her career, Terry chose a role similar to the one superstar Susan Hayward had in *I Want to Live,* only this time the condemned woman is asking, *Why Must I Die?* All good things must come to an end (including this article) and in a few years Terry Moore's career would be over.

In 1962 Terry joined Richard Egan and Ryan O'Neal for the TV series "Empire" which ran a couple of seasons. In 1965 she appeared in two A.C. Lyles' westerns, *Black Spurs* and *Town Tamer,* both for Paramount. Then she helped smuggle people out of the *City of Fear* (AA). After that she joined Howard Keel in *Waco* (Par '66), another Lyles oater, and then ended her film career with *A Man Called Dagger* (MGM), a picture that ended several other careers as well.

In 1972 Terry divorced her husband of thirteen years. Since Cramer was a wealthy man Terry became a wealthy woman. She lives somewhere in Los Angeles. ☆

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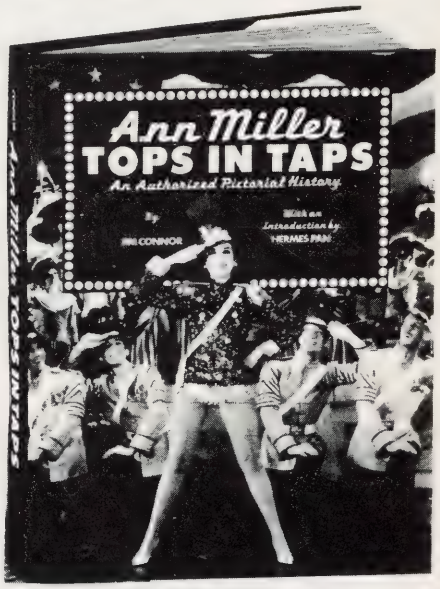

Ann Miller: Tops in Taps is a well-organized test chronicling the amazing rise of little Johnnie Lucille Collier from Chireno, Texas to become the screen's "Queen of Taps." In scrapbook form, author Jim Connor has put together every fact you ever wanted to know about the effervescent star. It's an essential guide for new Miller fans and a treasure chest of enjoyable tidbits for her legend of admirers. The introduction is by choreographer Hermes Pan. Their friendship dates back to 1938 and RADIO CITY REVELS. The book is divided into four sections, the RKO years, the Columbia years, the MGM years and the Theatre/Television years with a detailed introduction preceding each one. The tome also displays an attractive pictorial history, with many photographs from the personal collection of Jeff Parker. The book has a handsome color photo from Ann Miller's current Broadway success "Sugar Babies." A labor of love and a highly worthwhile edition to any film library. —Kirk Crivello

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MOVIE CLIPS

Phyllis Diller was honored when the National Board of Trustees of the AMC Cancer Research Center presented the comedienne with its 1981 Humanitarian Award at the Beverly Hilton in Beverly Hills. Bob Hope was chairman . . . More *stars* for the Hollywood Walk of Fame. Billy Barty, the 1733rd actor to be dedicated will be located directly across from Mann's Chinese Theatre, also Mel Torme professional entertainer/singer for more than 40 years will become the 1732nd celebrity to be immortalized. His star will be located in front of Merv Griffin's Celebrity Theatre on Vine St... The official Jeanette MacDonald International Fan Club Clan Clave convention took place in Hollywood this summer (June 22-27th) reception and dinner banquet was held in the grand ballroom of the Beverly Hilton Hotel with Gene Raymond as host. Special guest stars were Eleanor Powell, Ann Jillian, Allan Jones, Kathryn Grayson, Susanna Foster, Gordon MacRae, Robert Arthur, Virginia O'Brien, Tom Drake, Elinor Donahue, Tom Brown, and Philip Castanza, author of the book, "The Films of Jeanette MacDonald and Nelson Eddy" (Citadel Press) and others. Members from all parts of the USA, Italy, England, France and Australia participated.

STAGE news

Continued

tion." You can be sure, Lola Falana singing her Vegas heart out, has gotten her act together.

Caesar Romero brings charm and a devilish sense of proportion to Sebastian's/West Playhouse in **"The Max Factor."** It's a contemporary piece set in the grandeur of Hollywood's golden days. The current resurgence of interest in 1940s-50s stars like Romero adds some much needed diversity to the local theatre scene, offering audiences an entertaining bonus as well. In August, **Edward Mulhare** opens there in the mystery thriller, **"Deathtrap."** The show later moves to the Sebastian/Grand.

Stage News: Natalie Wood makes her stage debut in the Ahmanson Theatre revival of "Anastasia." Also coming up at the Ahmanson will be **Elizabeth Taylor** in the enormous hit of Lillian Hellman's "The Little Foxes." . . . **Paul Michael Glasser** will topline the new play, "Lady Cries Murder," which opens in October at the Hartford before going to Broadway . . . Producer Allan Carr is preparing his innovative musical version of **"La Cage aux Follies,"** which will debut under Mike Nichols' direction at the San Francisco Curran Theatre around December . . . **Janet Blair** produced **"Mysterious Mansion,"** a musical for the Masquers Club . . . Frederick Combs, from the original cast of "Boys in the Band," stages the Los Angeles premiere of **"International Stud,"** at the Deja Vu Coffeehouse, starring **Michael Kearns.**

ON THE NEW YORK SCENE: **John Gavin,** is out of the Broadway revival of "Can, Can" since he's become Ambassador to Mexico. **Ron Hussman** takes over to join French treasure **Zizi Jeanmaire . . . Farley Granger** has taken over the lead in the long-running hit, "Deathtrap", replacing Robert Reed . . .**Lauren Bacall,** the big apple's new "Woman of the Year" and her co-star **Harry Guardino** are enjoying a close off-stage relationship . . . After several postponements, "Lolita" finally opened. Based on the famed Nabokov novel, it stars **Donald Sutherland** and 24-year-old **Blanche Baker,** daughter of 1960's glamour girl, Carroll Barker.

Rita Moreno, set to open on Broadway in "Wally's Cafe," can be seen in PDS's Gypsywear ads.

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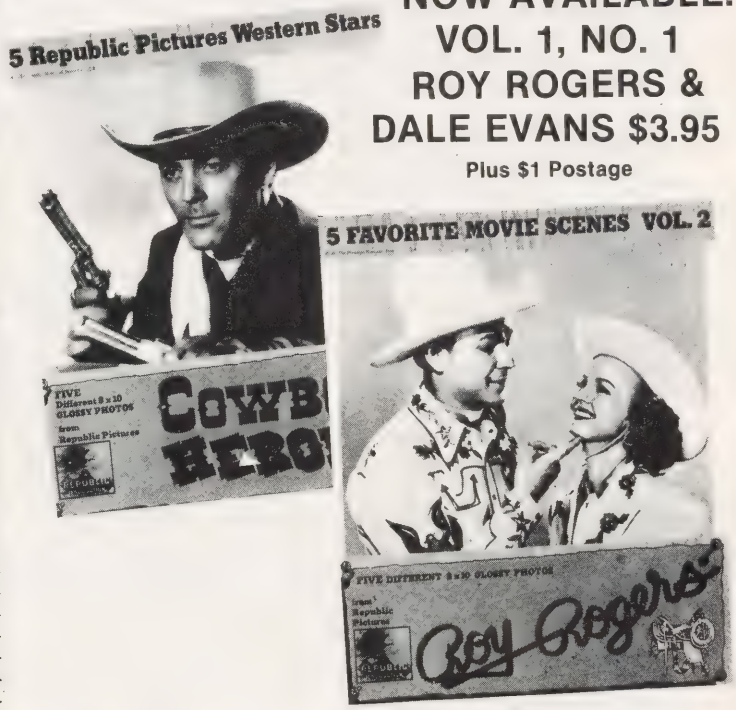

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Great Western Heroes Edition. Filmdom's top cowboy stars . . . ***John Wayne***—cover, America's shooting star, Cowgirls, ". . .Meanwhile Back at the Ranch," Saddle Burning Saturdays, Rare Candid Unpublished Cowboy Photos, Cowboys Hall of Fame, Roy Rogers and Dale Evans Museum, etc. A must for every collector.

FEBRUARY 1978—Vol. 12, No. 1
Fabulous Rita Hayworth/cover. Thalian tribute, photos from her career, Famous Gilda page poster. Pistol-packing Eastwood and Bronson. Danish Film Institute. Janet Blair Interview. Veda Ann Borg. The Lone Ranger, etc.

MARCH 1978—Vol. 12, No. 2
Mae West Sextette Exclusive Photo Collection, Personal interview, Mae reveals glamour secrets, leading men, her life and beliefs. "Texas Detour," Patrick Wayne.

APRIL 1978—Vol. 12, No. 3
The Gorgeous Lana Turner/cover. Her new career, Lana's untold story by her stand-in. Photo gallery. AFI Honors Henry Fonda. Stars & Their Stand-Ins. Great Vamps of All Times. That Was Coop (Gary Cooper). Unusual Facts About Academy Awards. Filmoteca, Spain's Bullfight Filmmaker. Filmex 1978.

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MAY 1978—Vol. 12, No. 4
The Great Garbo/cover. Photos & features by Harriet Parsons. The Time I Saw Garbo . . . Jack Oakie. 1978 Update on Garbo. Lee Graham. Cover photo a rare collector's item. Neil Simon tribute. Movieland Guide, 16-page '78 update on where to go, what to do, etc. Maps—Hollywood Landmarks, Free TV Tickets & more.

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JUNE 1978—Vol. 12, No. 5
HSM's Science Fiction Special Edition. "Star Trek—The Movie." Meteor, new film thriller. Star Wars Sequel: "The Empire Strikes Back." Exclusive interviews, "The Greats of Science Fiction George Pal, Frank Van De Vere, Gene Warren." Movie Masterpieces of Science Fiction. Collector's photo gallery of films that made history. Sci-Fi Academy Awards. "Star Wars." "Encounters of the Third Kind." Casual Con-Sci-Fi Convention.

AUGUST 1978—Vol. 12, No. 6
Alan Ladd & His Legacy/cover. Photos & stories. Keyhole Portraits Ladd, Veronica Lake. Madeleine Carroll, Recluse in Spain. Queen of the Fans. David Niven's 89th Film. Patricia Morrison career/interview.

SEPTEMBER 1978—Vol. 12, No. 7
"The Comedians"/mural from old Pantages Theatre, Hollywood. All the great comedians—Chaplin, Laurel & Hardy, Buster Keaton, Ben Turpin, Hope, etc. Treasury of hard to find photos.

OCTOBER 1978—Vol. 12, No. 8
Jack Oakie Tribute to a great performer and comedian. 32-page souvenir edition presented as souvenir at Pickfair. Stories by Jack's friends. Hal Kanter, Seymour Jacobs, Alice Faye, Dale Olson, Charles Parker, Lee Graham. Rosemary Awards for Silent Stars. Moviereel. Disney's Top Animators.

NOVEMBER 1978—
Vol. 12, No. 9
The Hollywood Rebels, ***Montgomery Clift-Liz Taylor***/cover. Excerpts & stories from autobiographies. Brando interview & Cauliflower Alley Heroes. Lana Turner Interview. The New "Bs." James Whitmore.

DECEMBER 1978—Vol. 12, No. 10
Shirley Temple. Her films, her fan club. Storybook Photo Memories. Movie Moppets of Yesteryear. Marie Dressler. Frances Drake. Pat Buttram. ANTA Astaire Awards. Ultimate Movie Quiz.

FEBRUARY 1979—Vol. 12, No. 11
The eternal ***Marlene Dietrich.*** Kim Novak—Collectors Photos. Frank Capra, Director Series. Judy Garland Auction Memorabilia. Golden Era of Radio & TV. Edward G. Robinson Collection. The Thalians & more.

MARCH 1979—Vol. 12, No. 12
Judy Garland. Judy's No. 1 Fan. An Affectionate Portfolio. Judy's Photos. "That Elusive Rainbow." The Singing Star Greats, Souvenir Collection. Those Singing, Dancing Ladies—Unpublished Candids. The Jerry Lewis Story. Enchanting Alice Faye. Carmen Miranda Museum. Hattie McDaniel—"More Than a Mammy."

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APRIL 1979—Vol. 13, No. 1
Cary Grant & Ingrid Bergman, Personal Interviews. James Cain, Writer-Director Series. Hattie McDaniel, Oscar Winner. British Movie Card Collection. Pickfair Party. Golden Globe Awards.

MAY 1979—Vol. 13, No. 2
Katharine Hepburn & Spencer Tracy, A Quarter Century of Togetherness. A Visit With William Powell. Loy & Powell—Then & Now. Hollywood's Great Romantic Teams. Eleanor Parker—Above & Beyond. Golden Era Radio & TV—Pictorial.

JUNE 1979—Vol. 13, No. 3
Humphrey Bogart & Lauren Bacall. The Bogie Cult. Excerpts, Bacall's new book, "By Myself." The Warner Stars—50 Years. Fate Warner Actresses. Kay Francis. Ann Sheridan. Shirley Temple Today. Warner USC Tribute. Summer Preview—So. Calif. Amusement Attractions.

AUGUST 1979—Vol. 13, No. 4
Tyrone Power. The Secret Life of Tyrone, A Dedicated Artist. Gina Lolobrigida's 2nd Career. Groucho—"I Must Be Going." Sophia Loren—Life and Loves review. Mary Pickford Memorabilia. Lillian Gish Honored. Kendall's Movie-Script Life. Hanover St. Bash. Story of Evelyn Keyes. John Wayne Tribute.

SEPTEMBER 1979—Vol. 13, No. 5
Sinatra & Gene Kelly. The legendary Song & Dance Men. Born to Dance Memory Portfolio. Ann Miller—"I Danced with Astaire." Out of the Chorus Line. Scrapbook Unpublished Photos '30s & '40s (Song and Dance Men). My Fair Lady (Audrey Hepburn) Returns to Screen. Portraits—Chevalier, Dick Powell. Early Musical Gems. Historic Theatre Renaissance.

OCTOBER 1979
Vol. 13, No. 6
Ava Gardner · beauty in exile. Her own Carolina museum, yesterday & today photos, James Mason, Frank Capra Jr., Van Johnson-the good old days are today, Rod Taylor, Jodi Gilbert, Angela Greene, Dick Foran, Starring Power, Massey, Flynn, Sanders, TV and Radios Golden era photos, biogs.

NOVEMBER 1979 Vol. 13, No. 7
MGM "More stars than there are in heaven" also 40th Anniversary ***Wizard of Oz collectors special,*** The Wizardary of Oz, Judy's Journey to Oz, loaded with photos. MGM Movie Classics, rare stills. The MGM Look, MGM Girls, "Goodbye Nostalgia" Powell, Reynolds, Cyd Charisse, Ann Miller, and Van Johnson's love affair with the fans, Jean Harlow, James Stewart, Robert Taylor, Robert Montomgery.

DECEMBER 1979 Vol. 13, No. 8
Deanna Durbin Holiday cover, the star who traded fame for obscurity, Yesterdays Teenagers & photos, Holiday Memories pictorial, Britain's favorites, Bebe Daniels and Ben Lyon, Joan Blondell remembers, Rita Quigley, Jean Seberg, a restless heart, Stars and their pets, oldtime photos, The Thalians party, Tony Curtis, "the sweet smell of success," Last hurrah for Gracie Fields.

FEBRUARY 1980 Vol. 13, No. 9
Laurence Olivier & Vivien Leigh cover, features, photos. Marilyn Monroe's amazing twin, Jane Powell, Queen of Roadshows, Jeanne Crain's $30,000 collection, Collectors Guide & Movie Clip collection, Zooful of Animals (famous animal stars) Films Hedy Lamarr, Selena Royale, Rocky Horror Cult Show. Cinema Chat-50 yrs. ago.

MARCH 1980 Volume 13, No 10.
Errol Flynn, the Swashbuckler, career photos, Lost Horizons returns-SRO, Joseph Cotten, Lex Barker, Hermione Gingold, Golden Globe Awards, King of the B's—Cowboy stars, Heroines of the Sagebrush — Cowgirl stars, Collecting section/ Posters, etc. Sally Rand, Stars and their Pets.

APRIL 1980 Volume 13, No. 11
Rock Hudson, Doris Day classic love scene cover, Rock-The American Hero, Doris Day, The Sunshine Girl/photos. Marvelous Myrna Loy, Great Hollywood Love Scenes/famous star photos, Collecting Books, Press Books, Magazines, Guide Leading ladies silent screen, Jetta Goudal's Rosemary Award, Lillian Gish, Anne Jeffreys, HSM at Cannes Festival.

MAY 1980 Vol. 13, No. 12
Lana Turner, Marilyn Monroe, Betty Grable & Mae West — four gorgeous blondes. A tribute to Hollywood's blondes. Lana Turner her life, loves. Why blondes have more fun in Hollywood. AFI Tribute to James Stewart/photos. Decline fall of love goddess! Classic comic book collectors, etc. Raymond Burr Collection, Hollywood Classic Love Scenes. Claire Trevor, Penny Singleton.

JUNE 1980 Volume 14, No. 1
Liza Minnelli "Cabaret" cover. What happened to Liza's movie career? Steve McQueen, Super Star, Cornell Wilde Story, Shirley Temple & Errol Flynn collector stories, Movie History section: When titles explained everything. Silents to talkies, How star system was built, Rare photos Thirties, Hollywood Memorial Park where early stars rest.

AUGUST 1980 Vol. 14, No. 2
Susan Hayward Special Tribute, The Rebellious Redhead, A Star's Star, "The Lost Moment" — "I'll Cry Tomorrow", Montage photos Susan . . . Legend of Lone Ranger, Victor Mature, Alec Guiness, Mary McCarty, Lillian Roth, Hildergarde, Marion Davies Museum, Collections section, — Debbie Reynolds, HSM's are valuable, etc.

SEPTEMBER 1980 Vol. 14, No. 3
Gary Cooper — The man who was eternal "Coop". Biographs, Deborah Kerr, Bea Lillie interviews, Jean Peters, the reluctant star, DeWitt Bodeen, writer series, Neil Hamilton Today, Sinatra Benefit, Barbara Britton, Jon Hall, Movie Collecting — Radio Program Addict, Movie Star Dolls & more.

OCTOBER 1980 Vol. 14, No. 4
SOPHIA LOREN. That fabulous face. Comments on co-stars, photos from TV show, 3 pages famous pin-up stars, Sugar Babies in Hollywood, David Niven, Hollywood's Forgotten Daughters, Film Fan Quiz, Films of June Haver, Darla Hood, Gale Robbins, Collection's Section. "Scarlett Fever," Movie Museum, Value of Memorabilia.

NOVEMBER 1980 Vol. 14, No. 5
Special tribute to Barbara Stanwyck. Rare interview. Silver-haired glamour girl's portrait gallery of memorable performances.

DECEMBER 1980 Vol. 14, No. 6
Holiday cover of 20 stars in full color. Hollywood, givingest town in USA. Priceless Holiday pictorial memories. Famous Holiday Magazine covers of years gone by. Stars collections and cards. Salute to Lena Horne . . . Gene Tierney, star re-born . . . Rosemary DeCamp. Collection stories. Collector's section.

FEBRUARY 1981 Vol. 14, No. 7
4 STAR COVER: Kim Novak, Liz Taylor, Hedy LaMarr and Katharine Hepburn, Kim's Double Life/Interview. Hepburn interview. Pictorial "The Mirror Crack'd." Hedy LaMarr — the Heavenly Body, George Cukor, Iris Meredith, Davenport, Palace of Dreams, Collector features-George Montgomery, Audie Murphy and more.

MARCH 1981 Vol. 14, No. 8
RONALD REAGAN COVER: the actor who became President. Collector photos from his and Nancy Davis' film careers. Alexis Smith, the girl who has it altogether. Versatile Eve Arden, Nancy Carroll portrait, Eleanor Powell remembers, The Bewitching Ms. Turner (Lana), Finch, Bloody Finch, Tribute to Mae West, Rosemary La Planche, Unique Movie Collectibles.

APRIL 1981 Vol. 14, No. 9
MARIA MONTEZ cover, feature, queen technicolor features, Lex Barker, King of the Jungle, photos. Donna Reed, an Oscar didn't help, Ruth Warrick, Lori Nelson, Chester Morris, Kathleen Burke, Kay Medford, Stars Culinary talents, 38th Golden Globe Awards, 1913 Movie Studio, Mary Pickford Estate Auction.

MAY 1981 Vol. 14, No. 10
Roy Rogers & Dale Evans cover. Souvenir edition "Corral of Western Stars", Roy Rogers & Dale Evans Museums, photos, Famous Movie Horses, John Wayne great Western hero, best films, Heroines of the West, Famous Western Classics, photos, Popcorn Posse & cowboy pictorial, Jack Oakie, a Jolly Cowboy, Remarkable Sunset Carson, Famous Western Museums and Guide, Joel McCrea, Gene Autry, Best of the Badmen . . . Sidekicks, Leonardo of the leather, Secret Lone Ranger.

JUNE 1981 Vol. 14, No.11
Paul Newman cover and feature, Maureen O'Hara, fighting Redhead, Estelle Winwood, 98 years young, Lifetime memorabilia Patsy Kelly, Landmark-Theatre of the Stars, The Earl Carroll girls re-union, Warners Unholy Three, Barrymore, Ernst, Rin Tin Tin, Studio Collectors Club, TVtiqueing, Auction prices-plus.

CORRECTION: Due to a typographical error, Vol. 13, No. 10 is the Errol Flynn cover issue. Vol. 13, No. 11, Doris Day and Rock Hudson cover, Vol. 13, No. 12, Lana Turner, Marilyn Monroe, Betty Grable & Mae West cover.

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STUDIO COLLECTORS CLUB

Collecting Movie Memorabilia For Fun and Profit

Collector Write-Ins

Let us hear from you if you wish to reach someone with a similiar interest . . . want to join a Collector's Club, need a difficult question answered . . .

Joanne-the old magazine Collector

As a subscriber to HSM for quite a few years I am glad to see you are running The Studio Collectors Club. I want to *correspond* with other collectors of Screen Romances and Movie Story Magazines from 1930 to 1940. That is anyone who has a similiar collecting hobby. Please write to Joanne Kessler, Box 160533, Miami, Fla 33116.

The Phantom Empire. . .

I would greatly appreciate any information you can provide me re a musical piece used in a 1935 science fiction Western movie serial "The Phantom Empire" starring Gene Autry. The piece was exciting and fast paced, used as a background for fight scenes, titled "Storm and War." Do you know who composed it? I am trying to get a record containing this piece.

Stan Feldman
68-36 - 108th St.
Forest Hills, NY 11375

Ava Gardner Collector

I'm a big fan of Ava Gardner and am an amateur collector of her movie memorabilia. I'm also involved with the "Ava Gardner Exhibit". Please let me know of any other Ava Gardner Collectors who may have any memorabilia I might be interested in.

Jeff Wilson
211 Weslo Dr.
Kemersville, NC 27284

Doll Collectors Treasure

Laurel Dicicco of 14916 Cholane, Victorville, Calif. 92392 is looking for photographs of celebrities with their dolls. Her new Doll Collectors Treasure book, Volume 3 featuring Little Miss Shirley Temple is now available.

Prices realized at Auction

Current prices are recorded from antique shows, sales, flea markets and auctions throughout the United States.

POSTERS

Comic strip Toots and Casper, all characters pictures with wooden frame, dated 1927, 30 x 22" ..... $250.
Movie poster, **"Goldrush"** with **Charlie Chaplin,** 60 x 24" $500
Movie poster, **"Son of Paleface"** starring **Roy Rogers,** 1952, 14 x 22 ..... $25
Theatre, **George White Scandals,** colorful early 1920's 22 x 14 . $95
Reagan Poster, "Hellcats of the Navy" with Nancy Davis ..... $150 to $300

Watch for character collectibles next month.

Collector's Clubs

For further information address the Club and send a self addressed, stamped envelope.

UNIVERSAL AUTOGRAPHS COLLECTORS CLUB

P.O. Box 102, Midwood Station, Brooklyn, N.Y. 11230. Founded 1965.

Encourages art and study of acquiring, accumulating and arranging autographs in philatelic covers. Provides members with research and collecting information. Convention, Auction Catalogue. Pen and Quill bi-monthly publication.

SOCIETY FOR CINEPHILES

Box 296, New York, N.Y. 10023. c/o Adam Reilly. Estab. 1965.

Individuals interested in privately collecting early motion pictures. Discovers, preserves and shows early films, silent and sound. Awards "Man of Year" award to persons who contribute most to preservation of early films, Convention over labor Day. Newsletter Quarterly.

BURLESQUE HISTORICAL SOCIETY (Theatre)

c/o Exotique Dancers League of America. 18 Rockinghorse Rd., Rancho Palos Verdes, CA 90274. Founded 1963.

Collectors of burlesque items invited to join. Members interested in establishing a museum of burlesque and Burlesque Hall of Fame. Awards, library, Convention.

SONS OF THE DESERT

c/o John McCabe, Lake Superior State College, Saulte Ste. Marie, MI 49783.

An organization devoted to study of Stan Laurel and Oliver Hardy films. Encourages preservation, showing and collection of their films. Awards scholarships to promising young comedians. Local chapters "Tents" formed. Convention. Publishes the Pratfall.

INTERNATIONAL ASSOC. OF JAZZ RECORD COLLECTORS

7200 Cresheim Rd., Apt. B-6, Philadelphia, PA 19119. Founded 1964.

Reviews record releases, provides and encourages information and exchanges between collectors. Promotes formation local Jazz clubs. Convention. Issues Quarterly Journal.

COUNT DRACULA SOCIETY

334 W. 54th St., Los Angeles, CA 90037. Donald Reed, Pres. Established 1962.

Devoted to study and collecting of horror films and material. Maintains Horror Hall of Fame. Bi-monthly meetings and yearly convention. Presents Ann Radcliff Awards in literature and movie television also Dr. Cunningham Int. Achievement Award, Horace Walpole Gold Medal and others.

ACADEMY OF COMIC ARTS, FANS AND COLLECTORS

P.O. Box 7499, North End Station, Detroit, MI 48202. Since 1963.

For fans and collectors of comic books and materials. Encourages preservation of comic books (1939 to the present) and collecting. Exchanges information. Supports Fanzines. Microfilm Library 1933-48. Annual convention. Comic book price guide and collectors guide.

ASSOCIATION NORTH AMERICAN RADIO CLUBS (Radio-TV)

557 N. Madison Ave., Pasadena, CA 91101. Founded 1964.

Membership over 5000. Yearly convention. National and regional Radio Club. Promotes ideas and information between US and European Clubs. Awards to club members interested in this hobby. Monthly newsletter.

FILMS ON RECORD

Original MGM Soundtrack Records

by Mike Hughes

There was a time, now fondly remembered as the Golden Age, when Hollywood was considered the Magic Kingdom, the Land of Dreams —its royalty worshipped from afar by adoring subjects in remote palaces of fantasy.

Reigning supreme in the Hollywood heavens was a special domain known as Metro-Goldwyn-Mayer. MGM, the world's greatest and most prestigious studio whose contributions to the world of film are legion. Here dwelt filmland's most illustrious star roster, now forever immortalized in celluloid.

Among the legendary chapters of the studio's history, though not often mentioned by film historians, was the development of the soundtrack recording through the studio's subsidiary record company, MGM Records.

From the suggestion of someone at Loew's Incorporated in New York, parent company of MGM, the idea came about to record an album of songs from a film soundtrack. Chosen to head this new operation in 1946 was Jesse Kaye. Previously Kaye had booked and produced stage shows for such important Loew's Theatres as the Capitol and Loew's State on Broadway and Loew's Theatres in Washington D.C. and Cleveland.

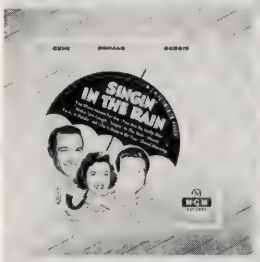
MGM's all star film "Till the Clouds Roll By," the biography of Jerome Kern, received the honor of being selected the first film from which a sound track album would be made.

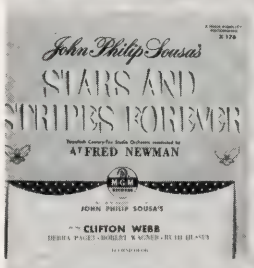
Released in 1946 and pressed on four 78 rpm records, this became the first soundtrack album in the history of the recording industry.

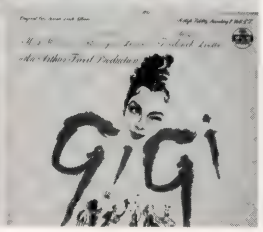
Production of a soundtrack album was a complicated procedure before tape came into use in the early fifties.

Film soundtracks were recorded on multiple tracks. At times a complete track would consist of as many as eleven separate tracks. Singers would add their voices on these tracks with the aid of headphones. What is now done on multi track tape had been done for many years by studio sound engineers.

Early recordings on 78 rpm records were limited to three minutes and twenty seconds. Cuts in the original soundtrack would have to be made to accommodate this length. At the album producer's discretion, the MGM film studio sound department edited the selected tracks. The new edited tracks would then be transferred directly to a disc. This became the playback disc from which test discs would be cut in an effort to come up with the final master which would be requisite for phonograph requirements. "If we were lucky we would have an acceptable master disc in a couple of hours. We'd keep making cuts and listening on a phonograph to the cuts until we had what we wanted," commented Kaye.







Special processing had to be accomplished to transfer film tracks to records. Voices and music had to be re-balanced in order to blend well. What blended well in the theatre did not blend well on records. Many times highs or lows were added to the voice or to the music. These additions proved better for phonograph speakers, as contrasted against requirements for theatre sound equipment. For instruments not being encumbered by screen action the sound engineers were able to play up passages or more prominently bring out a solo. There were instances when the records even contained lovely pieces of music that were hardly noticeable in the film.

The introduction of tape in the early fifties helped to lessen the complications of transferring film tracks to records. "As tape advanced from one track to multiple tracks, the sound track album advanced accordingly. First, before stereo, it was possible to reduce all of the film track to one track tape. Later, the film tracks could be reduced to two track tape and this became a stereo record. When recording finally achieved the use of multiple track tape the film tracks were reduced to four tracks and from this the final stereo records were made," recalled Kaye in a recent interview.

During the forties and fifties MGM's screen musicals were the biggest and the best. MGM records brought most of the studio's great personalities to the home phonograph. Judy Garland, Gene Kelly, Fred Astaire, Ginger Rogers, Jane Powell, Kathryn Grayson, Ann Miller, Betty Hutton, Mickey Rooney, Tony Martin, Howard Keel,

Debbie Reynolds, Betty Garrett, Ann Sothern, Lena Horne, June Allyson, Peter Lawford, Leslie Caron, Maurice Chevalier, Red Skelton, Donald O'Connor, Louis Jourdan, Delores Gray, Van Johnson, Vic Damone, Carmen Miranda, Esther Wiliams and even "Fantasy Island's" favorite resident Ricardo Montalban, lent their voices to album after album of MGM Records soundtrack recordings. Ava Gardner was asked to sing her two songs for the "Show Boat" album, though she did not do her own singing in the film.

Through the release of soundtrack albums audiences suddenly became aware that many of their favorite stars actually did not do their own singing in films. When voice doubles received label credit for the vocal chores, certain stars who were not up to the vocal requirements of a musical film had to share this heretofore well kept secret with the record buying public.

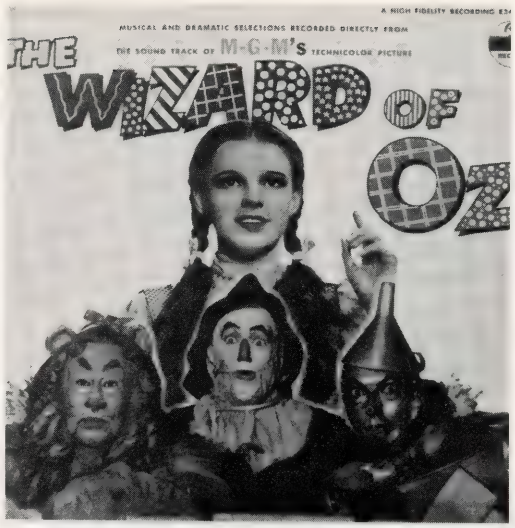
Soundtrack albums were long in arriving for some films. Such was the case for David O. Selznick's memorable 1939 film "Gone With the Wind." An official soundtrack album from this film did not appear until 1967. Produced by Jesse Kaye, this album was recorded from the original 1939 music tracks of Max Steiner's score.

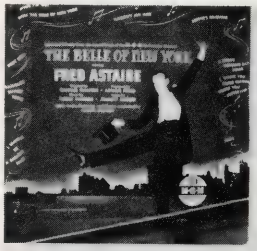
"Gone With the Wind" was not the only MGM film epic from which a score was recorded and placed on records. "Ben Hur," "Doctor Zhivago," "Mutiny on the Bounty," "King of Kings," "Grand Prix," were other MGM blockbusters to be accompanied by successful albums.

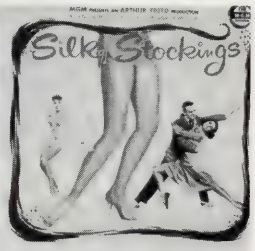
And then there was "Quo Vadis."

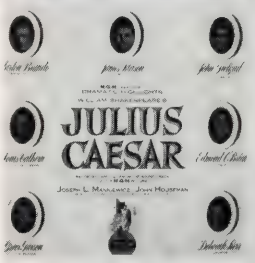
As a film "Quo Vadis" was somewhat of a vast undertaking. The story of Nero's Rome was one of the screen's mightiest spectacles. Running almost three hours, the film presented an equal challenge to records. To transfer the film to records certain salient scenes were selected. A coherent transfer of dialogue and Miklos Rozsa score was the result. Lasting slightly less than 40 minutes, this landmark recording turned out to be a condensation of a film on records.

The efforts exercised in the production of the "Quo Vadis" album proved to be worth while when Jesse Kaye undertook the project of transferring dialogue form MGM's multistar production "Julius Caesar." Kaye recorded the entire dialogue track after which he began editing the track into a length appropriate for records. Working personally with composer Miklos Rozsa, Kaye and Rozsa cut the music tracks to match the newly edited dialogue.









Resulting was a recorded document of one of Marlon Brando's earliest screen performances.

Dialogue recordings were not limited to dramatic spectacles. "The Wizard of Oz" had long been an MGM classic. In 1956, seventeen years after the production of the 1939 film, MGM Records released a soundtrack album of dramatic and musical highlights from the movie. Due to the popularity of "The Wizard of Oz" being shown on television every year, Kaye received backing from Loew's in New York to release the accompanying record. This particular soundtrack proved to be a perennial hit which continues to remain in print.

In the beginning of the era of soundtrack recordings, and continuing for several years thereafter, the principal stars and artists received a royalty based on 5% of the sales price of the album after the music costs were deducted. This was, at the time, the higest royalty paid to most important artists. Today successful recording performers receive much higher royalty rates which in turn help raise the price of the records in the stores.

"Appearing on a successful record was, and is now, a tremendous boost to one's career. In addition, and quite important, movie stars were not accepted on phonograph records (with a few rare exceptions) until sound track albums came along. Here the singer or performer is associated with a hit project and the buyer wants his rendition of a song just as it was seen and heard in the movie. Every once in a while an artist would receive more record royalty money than he received as salary for the movie," recalled Kaye.

Not every motion picture released by MGM would be followed by a sound track album. The potential success of a film, who was appearing in the film, the score and who composed it were considerations made before an investment was made. Soundtrack albums at the time represented an in vestment close to $550,000, a meager amount by today's standards.

Before 20th Century-Fox had its own record company, deals were made by MGM Records to bring two of that studio's most successful films to records. Working with Alfred Newman, head of the music department at 20th Century-Fox, Jesse Kaye brought the soundtrack of "Stars and Stripes Forever," the story of John Phillip Sousa to MGM Records. Deals were also made with 20th Century-Fox and the management of Marilyn Monroe and Jane Russell to bring the soundtrack of "Gentlemen Prefer Blondes" to commercial records. The latter album proved to be a big seller with record buyers.

Many record collectors are now becoming aware that if they possess original MGM Records soundtrack albums, they possess a virtual gold mine. Despite reprints, the originals contiue to bring as much as $75.00 to $150.00 per record in to the coffers of the shrewd record dealers who recognize the value of these recordings.

Today such soundtrack bonanzas as "Saturday Night Fever," "Fame," "Grease," "Urban Cowboy," "Star Wars," "Close Encounters of the Third Kind," and "The Empire Strikes Back," continue the tradition established in 1946 by MGM Records. As the market continues to grow, the outlook for soundtrack albums appears brighter and more profitable than ever.

New 1981 Doll Collector's Treasures

Volume 3

by Laurel M. Dicicco

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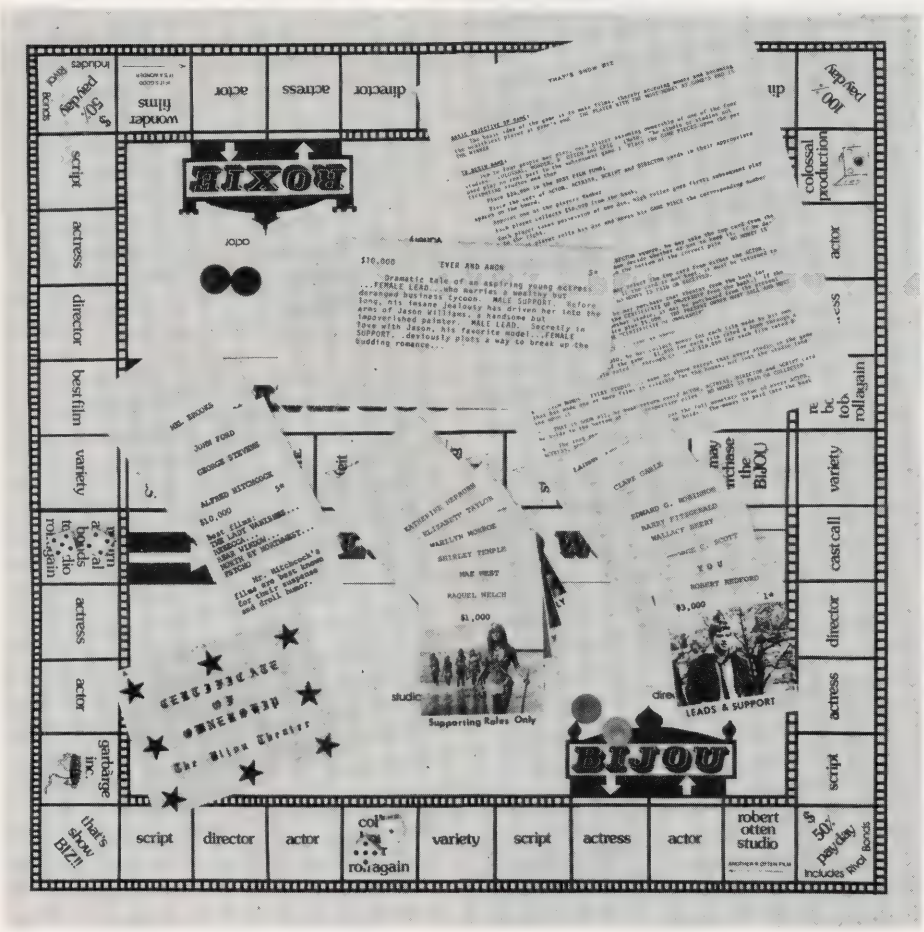
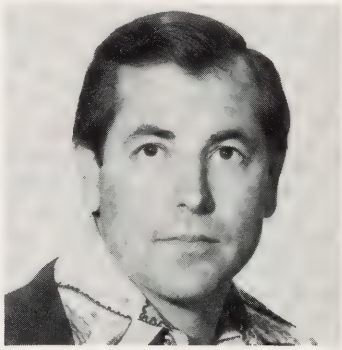


How the fascinating Movie Quiz Game was invented

By George Johnson



It might have happened this way:

One evening around twilight as I was walking to the local cinema, a deep, majestic voice reverberated from the golden clouds and the voice said, "My son, I have been keeping a close eye upon thee for quite some time now and thy exemplary behaviour has pleased me greatly."

"Gosh," I stammered . . . or words to that effect.

"So, I'll tell you what I'm gonna do," the voice continued. "I am going to impart unto thee the instructions for a simply marvelous game entitled THAT'S SHOW BIZ. Oh, the fun you're going to have with it . . ." The voice chuckled most gleefully.

"But I am not worthy," I protested. "I--"

"Tut, tut," the voice intoned, silencing me with its restrained but unmistakable aura of power. "All I ask is that you meet the following conditions. Take the game and spread it unto all the world and unto all the inhabitants thereof. Sell it for a fair profit and do not forget the six percent sales tax . . ."

When I was in my early teens, I used to buy tons of glossy eight by ten photographs of all the famous movie stars (This was an era when such pictures sold for 25¢ each — Yes, Virginia, there really was such an era, believe it or not.) When I got my glossies home, I would carefully lay them out on the livingroom rug in neat little rows and as I gazed with rapturous eyes at all those marvelous faces, I would mentally begin selecting an entire new cast for a classic old film . . . Let's see, there's Rod Taylor; he might make a good Rick for my version of CASABLANCA. Hummmm. . . or better yet, how about Rod as Rhett Butler) The truth was, I was very high on Rod Taylor in those days. I cast him in everything, suitability be banged!).

From that rather humble beginning, the concept for THAT'S SHOW BIZ took root and flourished. A game

board was added and then directors and scripts. Onward and upward I painstakingly sculptured a game that I felt would rank with the best of them. Always I tried to keep the concept as close as possible to the actual process of film making. Thus if the game seems a little too cut throat at times . . .

Often I am asked, "Why did you choose the actors and actresses you did? Why not so and so and so and so?" Well, my answer to such a question is always clear and concise and unequivocal: "In the heart, all true answers lie." True, I received some rather strange looks, but on the other hand, there are many who are absolutely convinced I am a sage and a genius."

The truth is, I have tried to select performers who are certain "types". W.C. Fields is a good example . . . or Mae West. You know what to expect from them. You know the kind of performance they are going to deliver and how they are going to deliver it. The same is true of certain directors, such as DeMille or Hitchcock or Mel Brooks. They are all famous for cranking out a certain type of film. THAT'S SHOW BIZ is pretty much of a one man operation and just supplying the original game all across the country takes up most of my time. If and when additional, supplemental sets of cards become available, it will be duly advertised.

Which brings me to my final words of parting . . . and they are these: To those of you who have already ordered THAT'S SHOW BIZ and are enjoying its many subtle intricacies, its amazing and astounding sense of fun and mayhem . . . to you I extend my heartiest congratulations and I commend you for your extreme good sense. To the rest of you — those who for some mysterious and unfantomable reason have not yet ordered their copy of THAT'S SHOW BIZ — to you I say, GET ON THE STICK, DUMMIES! I don't care if you're on your death bed or trapped with two broken ankles at the bottom of the Grand Canyon. Drag yourself over to the nearest desk and write out a check today . . . or by Tuesday at the latest! I'm only asking for ten bucks, for God's sake. You" blow more than that for one lousy movie and a box of popcorn. THIS GAME WILL LAST A LIFETIME . . . or ten weeks — whichever comes first. The point is, if you're a movie fan, I guarantee you'll love THAT'S SHOW BIZ. If you're not a movie fan, then what the devil are you doing with this copy of HOLLYWOOD STUDIO MAGAZINE in your hands? Put it back on the rack this instant!

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Dining Adventures

1. — Actress singer, **Mary Ann Gibson,** (shown center) offers a toast to the culinary and hospitable talents of award-winning Aux Delices French restaurant, Sherman Oaks after dining. At right is popular television comic Stan Kann, and standing, **Roger Martini,** co-owner with Chef Marcel Frantz of the charming bistro. 2. — A handsome couple , lovely **Dena Cuny** and her husband, Chef/owner **Alain Cuny** of the well known Le Sanglier in Tarzana and the Southland's newest wine bar, the Wine Bistro & Cafe in Studio City enjoy a toast with **Vern Lanegrasse,** TV's Hollywood Chef. Cuny's restaurants picked up a Newcomer of the Year award (Wine Bistro) and Gold Award (Le Sanglier) from the L.A. Restaurant Writers at their recent awards banquet at Hyatt International Hotel. 3. — At Cafe De La Paix in Tarzana, new State Senator **Ed Davis,** shown here with **Michel Najjar** (right) owner of the Ventura Blvd. restaurant — was among the recent diners. Cafe De La Paix is open for lunch and dinner every day but Tuesday, and there's a patio for outside dining. 4. — Here's motion picture music editor **Nick Washington,** owner of Nicks' restaurant on National Blvd., with actress Nancy Williams — among the luncheon diners at the popular West Los Angeles restaurant. A new Nick's Restaurant serving cocktails as well as luncheon and dinner, and with a seafood bar, is now open in the Sherman Oaks Galleria.

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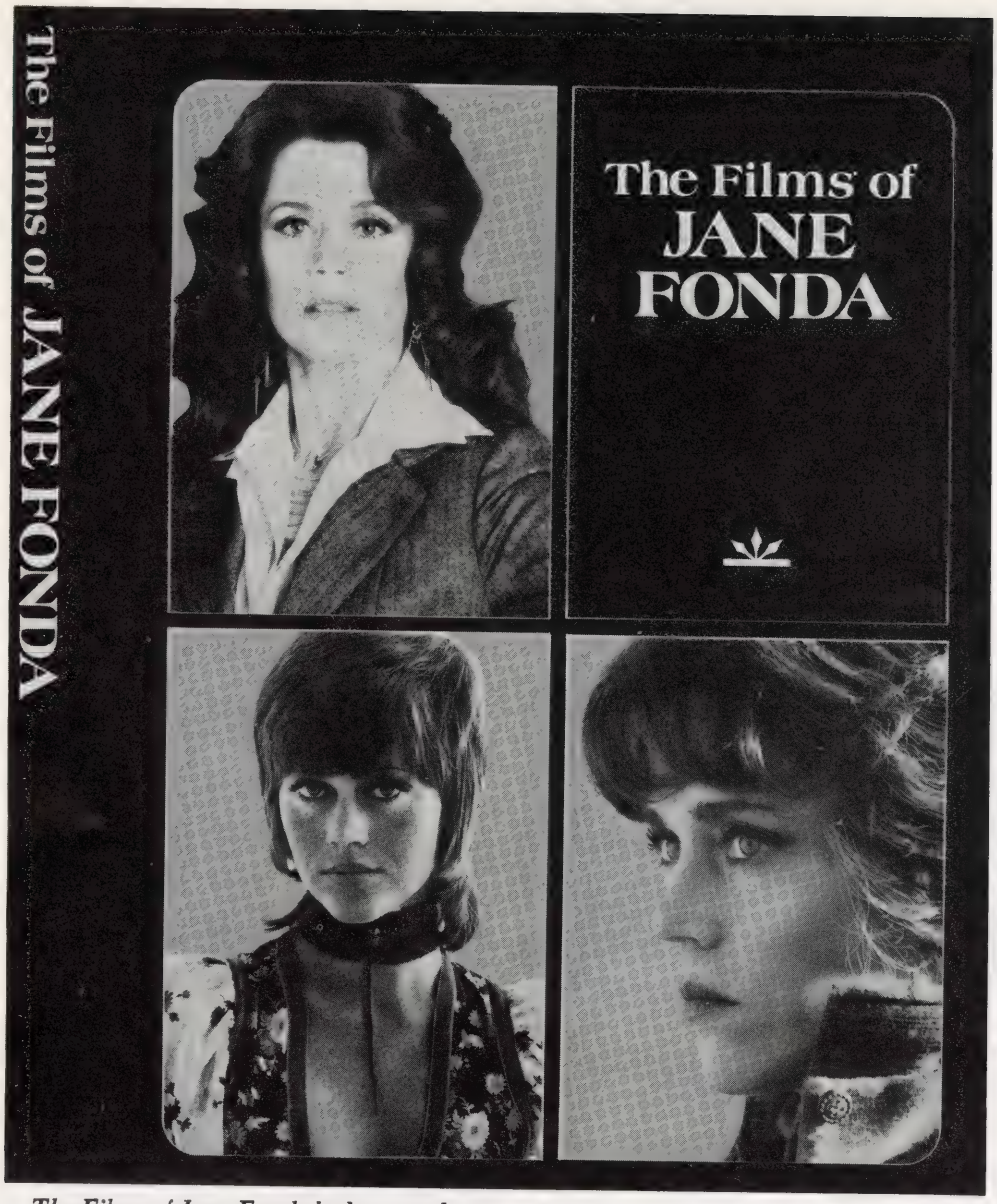

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George Haddad-Garcia is a nationally known writer/interviewer. He has been published in over one hundred magazines and has interviewed such varied figures as Prime Ministers Indira Gandhi and Margaret Thatcher as well as superstars such as Barbra Streisand and Jane Fonda and has written articles on a variety of topics.

Fluent in five languages, George Haddad-Garcia began his career with a foreign affairs column at U.C. Santa Barbara before obtaining his master's degree in journalism. He is a former guest editor of the magazine *Mademoiselle* and once spent a week as interpreter for Mexican President Luis Echeverria (the author's grandfather was a general in the Mexican army).

Mr. Haddad-Garcia currently lives in San Mateo, California, where he is working on a screenplay. *The Films of Jane Fonda* is his first American published book, though he had had two novels published in Australia.

One of this scribe's favorite stars is **Elke Sommer** and so when I noticed the lovely star with her husband writer Joe Hyams dining with friends at **Le Cellier** in Santa Monica, I couldn't resist sending over a note and saying "hello". Elke is a talented artist, as well as a fine actress and a year or so ago, we attended an exhibit of collectors plates and Elke's colorful works were featured among many other fine artists.

Tara Chadda is pretty enough to be a film star but as it happens she and her handsome husband, Prem, were, for several years with the United Nations. They came to San Francisco — later Berkeley to establish their first Indian restaurant, the Moti Mahal. Later it was sold and the Chaddas opened their first Los Angeles Indian restaurant, the beautiful **Gitanjali** on La Cienega's famed restaurant row. Now they have added a new gem to their restaurant business, the breath-takingly lovely Shanta on Santa Monica Blvd. in Santa Monica. Several members of the family are involved.

The exquisite East Indian restaurant is filled with colorful touches of batik panelings, Indian carved woodworks, Bukara rugs, several magnificent pierced brass chandeliers especially made for them in India, and a stunning star-shaped ceiling of solid oak, hand burned. Ivan Stih was the designer of the ceiling piece and it is unique as well as beautiful.

We enjoyed a lavish array of superb hors d'ouevres on opening night with a choice of outstanding wines chosen by Prem for the occasion. Later, sitting at the smartly appointed brass tables and chairs, we supped on several of the Shanta's chef's specialities including a ravishing dessert.

Congratulations to the Chadda family upon the advent of their new addition. They are open for lunch and dinner — telephone 451-9691 for reservations. This is a dressy place.

CoCo McVey is one of the most unusual ladies I know. She is an attractive pale, red haired lady with a Creole background, so therefore it is not surprising that she operates one of the few uptown Hollywood Soul food and Southern cooking restaurants, the Southtown Soulfood on North Wilcox Avenue in the heart of Hollywood. In addition to a smashing good menu of fried catfish (yummy, and you can order small, medium or large) baked short ribs, fried chicken, baked pork chops, chitlins of course, corn bread, collard greens, sweet potatoes, and red beans 'n rice to name a few of the delicious

specialties. CoCo sells more Dom Perignon champagne than any other restaurant in Hollywood!

They're open around the clock and celebrities from all entertainment areas might be seen daily or nightly enjoying country ham and eggs with hot biscuits and honey or some other of the specialty menu. TV's Hollywood Chef, Vern Lanegrasse always stops by after an early morning TV committment to enjoy the Southern-style breakfast with grits. Prices are modest, too, One of our favorite late or early places.

Alain Cuny has added a Wine Boutique to his popular wine bar, The **Wine Bistro & Cafe** on Ventura Blvd. in Studio City — we spotted a very distinguished looking, but looking quite his charming self, **Jackie Cooper.** The star recently came out with a book about his life, times and opinions and we hear, didn't spare the horses in the latter.

The Wine Boutique section of the wine bar and restaurant will offer gourmet food specialties and wines by the bottle or case.

Talented Chef Yoshimi Morizawa has retired from the battleground of daily food preparation but has trained two young superstars to man the battlements of **Joy of Tempura's** lively Sushi Bar and Tempura Bar. They are Chef Kono preparing the Sushi and Chef Mas who prepares and cooks the delicious Tempura served at the Woodland Hills restaurant.

Colorful crowd at **Oscar's** on Sunset Strip which was just written up in Esquire Magazine as the "chic" place in Los Angeles to lunch or dine. Our lunch was made interesting by noting the pretty and talented star **Sissy Spacek** in a corner with friends.

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Elvis Presley Items, Wholesale prices, records, pictures, books, jewelry, etc. Send for free details & wants. Barbara Bel Fante, 15010 Windtree Dr., #B, Clearwater, FL 33520. (8-9-'81).

MOVIE PRESSBOOKS, POSTERS, etc. $2 for catalog. Tim Lehman, 840 Shober St., Winston-Salem, NC 27101. (8-11-'81).

CLASSIC MOVIE POSTERS, sheet music, magazines, records, soundtracks, Garland, Davis, Swanson, Crawford, Etc., specify interest. SASE Joe Page, 2127 Kenilworth, Los Angeles, 90039. (2-2-'82)

AUTOGRAPH DEALERS DIRECTORY. Lists dealers coast to coast who buy, sell and trade, how to obtain free catalogues and a personal glimpse of the dealers. $3 ea. ppd. Limited quantity. Place your order now. Georgia Terry, 840 NE Cochran Ave., Gresham, OR 97030. (8-11-'81).

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FOR SALE: **OLD RADIO PROGRAMS** and movie memorabilia of all kinds. State wants. Daphne Dicastri, 902 Foul Bay Road, Victoria, B.C., Canada V8S 4H8. (8-9-'81).

FOR SALE: Miscellaneous star materials. Name your stars. Some silents. Write George Cowgill, 2077 W. 101st Cleveland, OH 44102. (8-11-'82).

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Tubes for early Electric Radios. SASE for free price list. Sam Faust, Changewater, NJ 07831. (8-'81-8-'82).

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Elvis, Super 8mm color sound movies, Blue Hawaii, G.I. Blues, $100 ea. Don Smith, 3209 Ensley, Birmingham, Ala. 35209. (8-11-'81).

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STAR CLIPPINGS, pop idols, T.V. stars from 50's to present for sale. State wants. SASE to Terry O'Connor, 1044 West 11th St., Lorain, Ohio 44052. (8-9-'81).

AUTOGRAPHS — State wants with enclosed stamp. The Collector, Box 2870, Hollywood, CA 90028. (8-2-'82).

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Collector's Originals, P.O. Box 17522, Memphis, Tenn. 38117. (Original GWTW items wanted) (6-10-'81)

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ORIGINAL CONTEMPORARY MOVIE LOBBY POSTERS! Prompt and Courteous Service! Catalog $2.00. THE MOVIES, Department HSM, 84 Roslyn Drive, New Britain, Connecticut, 06052. (6-9-'81).

Los Angeles Times
August 6, 1962

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Original copies of this newspaper announcing Marilyn's death. Many pictures. $5.00 per newspaper plus $1.00 for postage and handling. FLICKS, INC., Box 900, Sublette, Kansas 67877. (6-'81-8-'82).

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I collect Lillian Roth, Jane Froman and Diana Barrymore memorabilia and film materials. Stephen Shearer, 2210 Forest Blvd., Tulsa, Oklahoma 74114. (6-8-'81).

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Movie Memorabilia for sale or trade from the 30's to the present. Clipping packages, songsheets, pressbooks, etc. Will trade for material on Mansfield, Monroe, Van Doren, and Doris. Mike Henley, #9 Juri St., San Francisco, CA 94110. (8-'81-3-'82).

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Wanted: **Shirley Temple** anything from the 30's. Especially want press-books, posters, lobby cards, clippings and scrapbooks. Alma Carmichael, 10301 East 30th Terrace, Independence, MO 64052. (4-8'81)

Wanted: Provocative-Erotic leg photos of actresses. Howard Wannamaker, Box 1606, Indianapolis, Indiana 46206. (4-7-'81)

Wanted - All dedicated photos of actors, actresses. Stars, old & recent. Awaiting all propositions. Mr. Moreau Jacques, 12 Avenue Frayce, Cage 3, 93400 Saint Quen, France. (8-11-'81)

WANTED: VHS tapes of musical numbers from films of Haver, Grable, Garland, MacDonald, Eleanor Powell, Crawford, Jane Powell, Ann Southern, Allyson, Sinatra, Grace Moore, Durbin, Jan Kippura, Merman, Lamour, Sonja Henie, Faye, Miranda, Hayworth, Ann Miller. Reply to Mr. Barry, Box 8021, North Hollywood, Calif. 91608. (8-11-'81)

LINDA DARNELL material wanted: studio photos; lobby cards; magazine covers; newspaper clippings. M. W. Godwin, Rt. 5, Dunn, NC 28334. (8-'81-9-'82)

ALL MATERIAL of Jean Harlow, Judy Garland, Annette Funicello, Barbra Streisand. Clippings, photos, sheet music, etc. Have material from 30's to trade or will buy. Jeff Johnson, 10268 Carefree Dr., Santee, CA 92071. (8-9-'81)

I want to buy Hollywood Movie Star photographs of **President Ronald Wilson Reagan.** Paul David Perez, 2810 Tenth Street, Berkeley, CA 94710 USA. (8-9-'81)

Movie Star photographs wanted of the French motion picture actor, **Alain Delon.** State price. Paul David Perez, 2810 Tenth Street, Berkeley, CA 94710 USA. (8-9-'81)

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Want any and all material clippings, photos of **HEIDI STROH, International film star** will trade for photos. Write what you have — what you want. John R. Graham, c/o Hollywood Studio Mag., P.O. Box 5815, Sherman Oaks, CA 91413. (TF)

Wanted: Katharine Hepburn material, portraits, stills 1930's especially. Ben Carbonetto, 2898 Wellman Ave., Bronx, NY 10461. (6-8-'81).

Lana Video Collector will buy movies and television appearances, VHS and BETA. Martha Smith, 112 Green Oaks Drive, Lafayette, LA 70503. (6-8-'81)

I am a beginning autograph collector looking for signatures of Humphrey Bogart, Judy Garland, Bea Benaderet, Jeanette MacDonald, Irene Ryan, Greta Garbo, Elvis Presley and Ed Wynn, Spencer Tracy. Barry Barsamian, 4326 Detroit Avenue, Oakland, California 94619. (6-8'81).

WANTED: **Shirley Temple** memorabilia. Paper dolls, glass, postcards, ads, sets, films, figures, jewelry, records, originals only. No offers. Describe and price with a SASE. Garcia, 8963 S.W. 34th St., Miami, FL 33165. (TF-6-'81).

Miriam Hopkins items wanted particularly publicity photos for TV appearances. C.J. Brigance, 1004 Hillcrest Lane, Mobile, ALA 36609. (6-8-'81).

Collect anything on **Ann Sothern.** Especially her films on video. Allan Herzer, 426 Otter Branch St., Glendora, NJ 08029. (6-8-81).

Wanted: **DINAH SHORE** items, albums, tapes, TV shows and movies on Video cassettes. Write to Bob Lustyk, 7410 West 74th Street, Bridgeview, ILL 60455. (6-8-'81).

HAROLD LLOYD, JOHN GILBERT pictures, clippings, etc. wanted. Aggie Carroll, 145 North 23rd, Kenilworth, New Jersey, 07033. (8-9-'81).

WANTED: Material on Carlin Glynn, Henderson, Forsythe in "Best Little Whorehouse in Texas," "As The World Turns." Carol Hughes, 84 Wellmeadow Road, Glasgow G43 1JZ Scotland (8-9'81).

WANTED: photos, movie posters, lobbies and stills on any movies with Gene Kelley. Also fans to correspond with. Lesley Smith, 2802 Pine Valley Rd., Albany, GA 31707. (8-9-'81).

WANTED: Deanna Durbin and Liz Taylor. Trade; Europe material 1925-1970. Jo van Dorp. Postbox 555. 3000AN Rotterdam, Holland. (8-9-'81).

"AM LOOKING FOR HSM ISSUE, Nov. 1972 (MGM's Lot 2). If not the actual issue then how about a Xerox of it? Thanks" C. Dim, 29 Dartmouth Rd., Walpole, MA 02081. (8-9-'81).

UNIVERSAL STUDIOS — Wanted booklet photos of sets, tour memorabilia. etc. Write D. Dickens, 16916-108A St., Edmonton, Alberta, Canada 15X 3B9 (8-9'81).

WANTED TO BUY: **MEMORABILIA** on Jean Parker, Ronald W. Hazlett, 470 Clarendon Ave., Winter Park, Fla 32789. (8-9-'81).

Wanted: Material on **Betty Grable,** Hedy Lamarr, Rita Hayworth, Mae West, Marlene Dietrich, Jean Harlow, Clara Bow and Gloria Swanson. Bobby Franklin, P.O. Box 558, Clarkesville, Georgia 30523. (8-11'81).

Wanted **TV Guides.** All Cher items. Matchbook covers Carnival Productions. 53-41. 207 St., Bayside, N.Y. 11364 (8-11'81).

Wanted: **Clark Gable,** Carole Lombard, Debbie Reynolds, and Mary Pickford items. Magazines, B&W photos, autographs, letters, pen pals. Tiffany St. John, 665 Saddle Creek Circle, Boswell, GA 30076. (8-11'81).

WANTED: **Sheet music,** clippings, posters, lobbies, pressbooks, paperdolls, etc. on **JUDY GARLAND.** I have clippings on many stars for sale or trade from 30's to 50's. Robin Cook, 4357 Albert St., Oakland, CA 94619. (8-11'81).

WANTED: **Autographs, letters,** signed of Ronald Reagan, Nancy Davis Reagan. Please furnish photostats of items. Fricelli Associates, P.O. Box 247, Bath Beach Station, Brooklyn, New York 11214. (6-10-'81).

WANTED: **Cornel Wilde, Mary Martin & Susan Hayward** material, clips, transparency etc. Especially Caesars Palace program of Susan's 1968 "Mame", and Movie Story Sept. 1944, with Cornel on cover. Have stars of 40's & 50's to trade. Also like to hear from Cornel & Mary collectors. Roberta Jackson, 25430 - 29th So., Kent. Wash. 98031. (6-8-'81).

LINDA DARNELL material wanted: studio photos; lobby cards; magazine covers; newspaper clippings. M.W. Godwin, Rt. 5, Dunn, NC 28334. (6-8-'81).

Wanted posters, stills, programs, magazines, anything on Margaret O'Brien/Anne Maria Alberghetti. Bill Karr, 119 S. Edgemont, Los Angeles, CA 90004. (6-8-'81).

Want to buy - **Lobby Cards.** Send catalogue and price lists of what you have. Mr. and Mrs. Charles Falk, 220 Wren Dr., Duluth, Minn.. 55811 (6-8-'81?.

Wanted: Gene Tierney collector wants material on Buster Crabbe and "Tarzan" Weismuller. Have clippings on lots of stars. Gene Jenkins, 5219 Cather Rd., Springfield, VA 22151. (6-8-'81).

HEDY LAMARR COLLECTOR wants scrapbooks, clippings, candid & color & B&W portraits club material., V Ferraro, 3902 Barcelona St., Tampa, FL 33609. (8-11-'81)

WANTED: ELVIS PRESLEY records, memorabilia, etc. Also have various Elvis items for sale. Send your want list. ANNA LABBATE, P.O. Box 1233, Church Street Station, New York, N.Y. 10008. (12-7-'81)

WANTED: Anything on **JEAN HARLOW,** especially personal items. Arcieri, 9530 Clifton Pk., Evergreen Pk., IL 60642. (4-8-'81)

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ERROL FLYNN & Swashbuckler's Society, $7.50 a year. Free sample journal. John Wayne & Western Heroes' Appreciation Society, $6 year. Free sample journal. "Freebies" for both clubs. Bowman's Movie Memorabilia, 743 Harvard, St. Louis, MO 63130. (8-11'81).

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Passing Parade

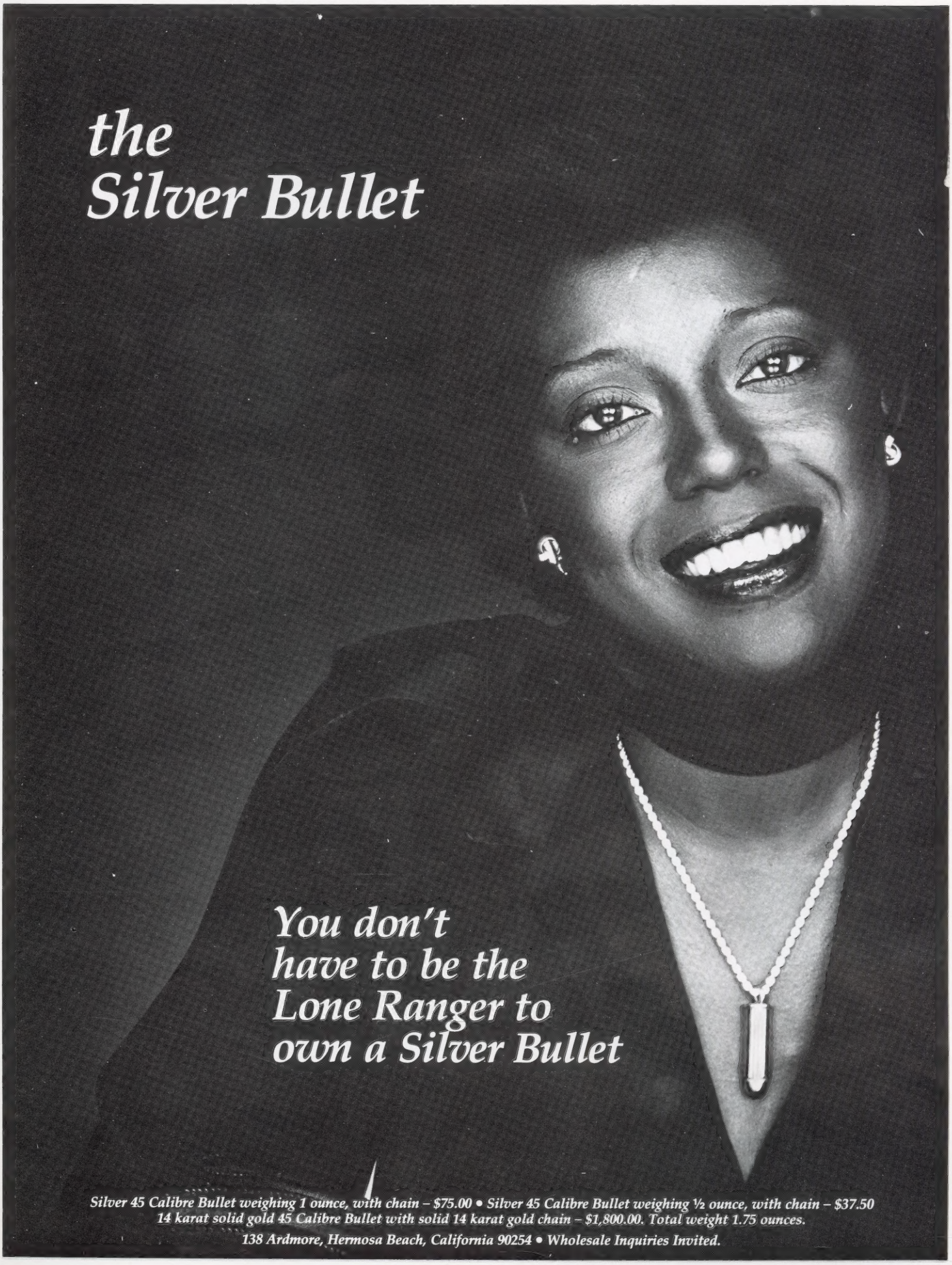
By Kirk Crivello

Wanda Hendrix

Wanda Hendrix and **Audie Murphy** obtain their wedding license (1949). She was working on her autobiography, much of it dealing with the late war hero, when she died.

Doll-faced *Wanda Hendrix* arrived in Hollywood in fairy-tale fashion and a few years later was critically applauded in PRINCE OF FOXES, opposite Tyrone Power. The following year, due to contractual difficulties with Paramount Pictures, her film career began to deteriorate.

She was born Dixie Wanda Hendrix in Jacksonville, Florida on November 3, 1928. A Warner Bros. talent scout, Solly Biano plucked her from the Jacksonville Little Theatre at 16 while performing in "Snow White And The Seven Dwarfs." She gave a moving performance in CONFIDENTIAL AGENT (1945), as the maidservant, who is eventually eliminated by Nazi agents. As the Mexican moon-child in Universal's RIDE THE PINK HORSE (1947) with Robert Montgomery, she received glowing notices. The New York Times reported, "Miss Hendrix is remarkably sensitive and reflective of sad and mystic moods." She went to Paramount and was delightful in MISS TATLOCK'S MILLIONS (1948) and as the young wife of older Claude Rains in a SONG OF SURRENDER (1949). 20th-Century-Fox borrowed Wanda for PRINCE OF FOXES (1949), set in medieval Italy. Upon her return from the Rome location, Wanda married Audi Murphy, World War II's most decorated soldier turned movie actor. She broke her Paramount pact following CAPTAIN CAREY, U.S.A. (1950) with Alan Ladd. It was a big mistake and her remaining film-making years were unspectacular. By the time Universal's SIERRA (1950) went into release, Wanda and co-star Audie Murphy were divorced. In the 1950s, she appeared on various TV dramatic shows. Wanda was trying to make a comeback (MYSTIC MOUNTAIN was never released) when she took ill in 1978. Producer Fred May, called her "a beautiful lady with a great deal of versatile talent. She had a gentle love for God and people, showing an almost endless trust in people . . .something rare in this business." After her brief marriage to Murphy ended, she was also wed to James Stack, brother of Robert Stack, and Steven LaMonte. Wanda Hendrix died of double pneu-monia on Februrary 1, 1981 at St. Joseph Medical Center in Burbank.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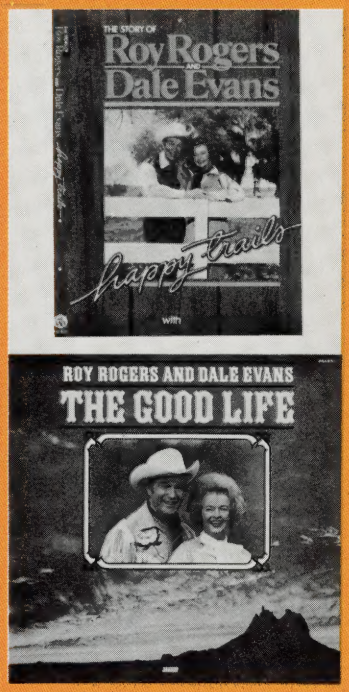

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